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THE LACE BOOK



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Victoria and Albert Museum

IMPLEMENTS OF THE LACE INDUSTRY IN THE ENGLISH MIDLAND COUNTIES

FIG. 1. Shows lace pillows, bobbins, bobbin winders, work bag. Especially interesting is the "candle stool," a device for focusing the light of *one candle* on the work, in this case on *three pillows*. The glass bottles, filled with water, act like condensing lenses.

THE LACE BOOK

BY

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NEW YORK

THE MACMILLAN COMPANY

1932

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PREFACE

Whether lace is in style or not, there are always people who ask such questions as "What is the name of this lace?" "How do you know?" "Is it real or imitation?" "How can you tell?" "How will it wear?" "Does it wash nicely?" It is hoped that this book through its discussions and illustrations will help to answer questions which come up in regard to hand-made and machine-made laces.

Many standard texts have been written about real laces, but there seems to be a lack of information in printed form about machine reproductions and manufacturing processes. The laces described in this book are those used now in trimming neckwear, handkerchiefs, gowns, infants' wear, knit underwear, and fancy linens.

Trade journals, fashion magazines, retail advertising, and surveys of store merchandise have been used to make the information up-to-date. Factories have been visited, dealers and store people have been questioned, museum material and current merchandise have been examined, and authoritative books consulted to make the statements accurate. The samples selected for illustration have been chosen from a very large number because they seemed to show best the characteristic features of the lace or some detail in the process of manufacture.

This book can be used in studying lace in museums as well as modern laces. It is hoped that it will prove interesting and useful to store people, to students in art schools and in home economics classes, and to the consumer.

Especial thanks are extended to Miss Elsie McElaney, Educational Director of Livingston Bros., San Francisco, who contributed the results of her store experience; to Mrs. Gertrude Dallison, Educational Director of the Dayton Company, Minneapolis, and to Miss Ruth Line, Educational Director of the Golden Rule, St. Paul, where the first teaching experiments along the lines of this book were conducted; to A. Fenton Holmes for line drawings; to the Minneapolis Institute of Arts for the privilege of *handling* their laces and embroideries and correlating them, for store groups, with merchandise in the stores; to the following firms which have coöperated in giving the information and illustrative material which have made this book possible: American Fabrics Corporation, Bridgeport, Conn.; American Swiss Embroidery Co., Chicago, Ill.; Birken & Co., Nottingham, England, and New York; Dognin et Cie., Lyons, France, and New York; Liberty Lace Works, New York; Middlesex Lace and Embroidery Works, South River, N. J.; Robert Reiner, Inc., Weehawken, N. J.; Rhode Island Lace Works, New York; Thos. Wilson Co., New York; Zion Lace Industries, Zion, Ill.

INTRODUCTION

Lace is really expensive merchandise. Even the lowest priced edging shows this if its price per yard is calculated for a thirty-six inch width; another way of gaining an appreciation of the price of lace is to add up the cost of the small pieces of representative laces purchased for study. The high cost of fine hand-made laces is quite well known to most laymen; it is also indicated by the fact that some foreign stores send blue prints or "rubbings" to show the design and texture of their best merchandise. In making a collection of laces, source, date, and price paid should be noted as well as any information available as to range in price and width and suggestions as to uses. In old pieces, the history, if known, should be preserved.

Samples of bobbin-made laces and of most machine-woven laces may be mounted lengthwise so as to show the position in which they were made. On this basis, embroidered, appliqué, and needle-point laces may be placed in any position. On the other hand, samples mounted crosswise show the position in which the lace is most often used.

The making of simple grounds and toiles of needle and bobbin laces is recommended to the student. The directions given in the D. M. C. Encyclopedia are quite easy to follow, especially if soft cord is used for the work.

The pieces of lace used for illustration have been selected because they seem to show best the characteristics of the type under discussion. Texture and design are the important features in the study of lace; color plays but a small part — except as *écru* replaces white.

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THE LACE BOOK

ALENÇON

IMPORTANCE

Machine-made Alençon is featured in the stores as yardage and as trimming for lingerie, dress accessories, fancy linens, and household items such as dresser scarves and bed spreads.

INTRODUCTION

The original hand-made Alençon was a fine needle-point lace (p. 127), made of linen thread. It took its name from the French town of Alençon, where it was developed by lace workers brought in from Italy. Real Alençon is rarely seen in the stores except in those having a very wealthy clientele; a variety of specimens is, however, to be found in public and private collections.

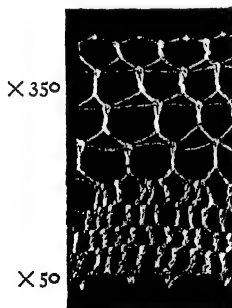


FIG. 2.

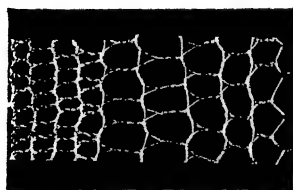
Real Alençon is made as Venise (Fig. 103) is made. The toile, or solid part of the design, is formed of a kind of buttonhole stitch, as indicated in Fig. 2, except that the stitches are very closely packed. (See also Fig. 106 A.)

The raised cordonnet, or heavy cord which outlines the design, is covered with buttonhole stitches.

The *à jours* (jours), or openwork patterns within the design, are made of groups of buttonhole stitches variously spaced. It is said that the larger the variety of pattern used

in the à jours, the higher the price. The buttonhole-stitched and picoted edge shows a horsehair run through the picot loops for stiffening.

The réseau, or net ground, which is made of up-and-down rows usually, of buttonhole stitches, as in Fig. 3, fills in the spaces between the units of the design. Compare this réseau with the lighter one used in Rose Point (Fig. 88).



X15

X60

FIG. 3.

The Alençon laces which are so popular are machine reproductions in cotton of the original Alençon. The machine-made Alençon copies the design, with modifications, and the texture of the hand-made original.

It is interesting to note that Alençon, in pattern and texture, was one of the first laces to be reproduced by machine (p. 5).

IDENTIFICATION

A. Cordonnet. Characteristic of the original Alençon, and therefore of the reproductions which are so much in demand, is the cordonnet, or heavy cordlike thread which outlines the design and gives a distinct right and wrong side to this lace. Besides emphasizing the design, the cordonnet gives firmness, weight, and richness to Alençon.

The Alençon laces in the stores today show different methods of applying the cordonnet.

1. There is the highest priced Alençon, the so-called "real" or "hand-run," made in Lyons, France (Fig. 8). In this type, the outlining cordonnet is added *after* the foundation lace has been woven on the Pusher machine (p. 144). The cordonnet is sewn on around the outlines of the design usually by a *hand-operated* Cornely Braiding Machine (p. 146) —

hence the term "hand-run." In this case the heavy cordonnet is entirely on the surface and so this kind of Alençon is the richest looking and the showiest.

There is a more expensive Alençon in which the cordonnet is really run by hand around the design, as in the best Breton (Fig. 27). Also there is a lower priced Alençon in which the cordonnet has been sewn on with the Schiffli machine (p. 147), and does not follow the outlines of the design very accurately.

2. There is an Alençon in which the cordonnet is woven in when the lace is being made.

a. Sometimes the lace is *designed* in such a way that the cordonnet is *continuous*. This feature makes a durable lace, particularly desirable for trimming lingerie (Fig. 12).

b. Since the lace machine cannot weave backward, it cannot carry the cordonnet backward; so in order to follow the outlines of some designs it becomes necessary for the cordonnet to jump or "float" from one part of the design to another or from one design to the next (Fig. 75). Clipping these floats by hand makes this type of Alençon (Fig. 11) high priced — but less high-priced than the type in which the cordonnet is added after the foundation is woven.

B. Ground. The background is usually a very fine-mesh net, either plain or dotted. The lower priced Alençons have an open barlike background (Fig. 13).

C. Design. The heavy design is closely woven and is clothlike in texture. Floral patterns are in demand. Open-work (*à jours*) elaborates the design.

D. Edge. The edge shows but little scalloping. It sometimes has a picot finish. The net selvage at the scallop of French-made hand-run Alençon is sometimes hemmed back by hand. If a picot appears as a finish to a hand-run Alençon edge, the picot is made separately and then sewn on to the lace.

DIAGRAMMATIC REPRESENTATION

Alençon edge, showing: pronounced cordonnet outlining the clothlike weave of the design, the (dotted) hexagonal-mesh ground, and shallow scallop, with picot finish indicated on part of it. Openwork (*à jours*) within the design represented at *A* and *B*.

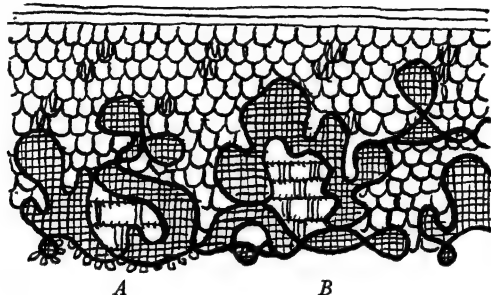


FIG. 4.

VALUES

The price of hand-run Alençon varies with the width, amount of cordonnet (Fig. 9), the fineness of the mesh, the presence (more expensive) or absence of dots in the ground, and the style.

COMPARISONS

The laces most similar to machine-made Alençon in appearance and most likely to be confused with it are Argentan, Breton, Chantilly, Mechlin, and Point de Paris. The distinctions between these laces and Alençon are stated under each one.

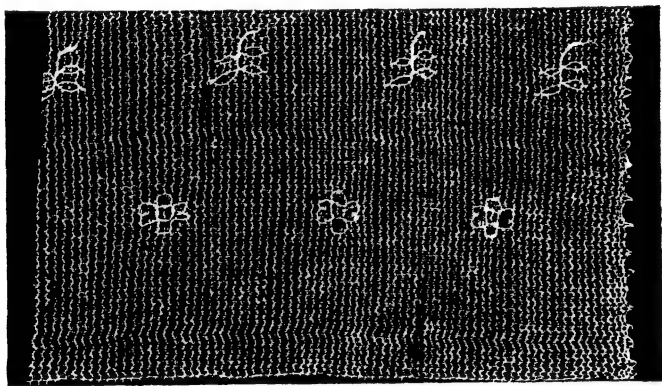
FORMS

Alençon is manufactured as edging, insertion, banding, flouncing, all-over, and units such as doilies (Fig. 10). Shaped pieces of Alençon, used in collars and in trimming fancy linens, are made of strips of Alençon so cleverly joined that the seam is almost invisible.

SUITABILITY

The rich appearance of Alençon makes it a perfect complement to the handsomest materials; the sheer background makes it a suitable trimming for lingerie. Alençon gives good service and launders well. Lower priced Alençons seem to give longest service.

Some Alençon flouncings have a cut cordonnet made of bullion thread (p. 161), only loosely woven into position. The covering of the thread is rayon, the core is cotton. The rayon quickly ravel off and the imperfectly dyed cotton ends appear, giving a shopworn appearance to a high-priced material.



Courtesy Corporation of Nottingham

FIG. 5. Piece of machine-made lace produced on a stocking frame, by Robert Frost, 1769. (See p. 136.) The design and cordonnet are of the Alençon type. (See p. 2.)

ALENÇON

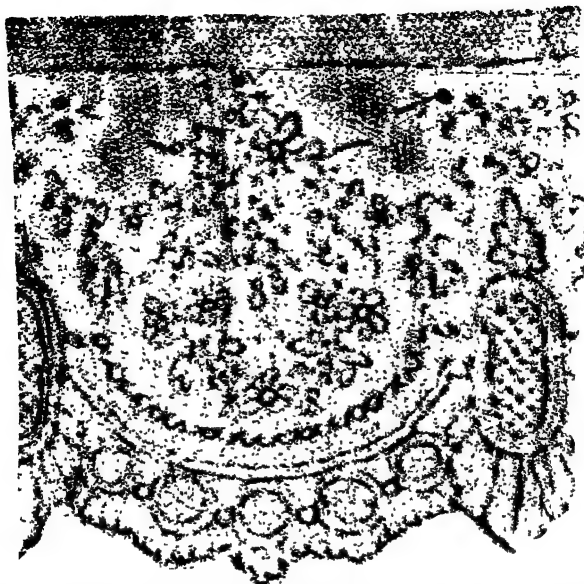


FIG. 6. Rubbing of Alençon Lace, priced \$48 per yard in Paris.



FIG. 7. Small piece of real Alençon ordered from above rubbing (reduced).

ALÉNÇON

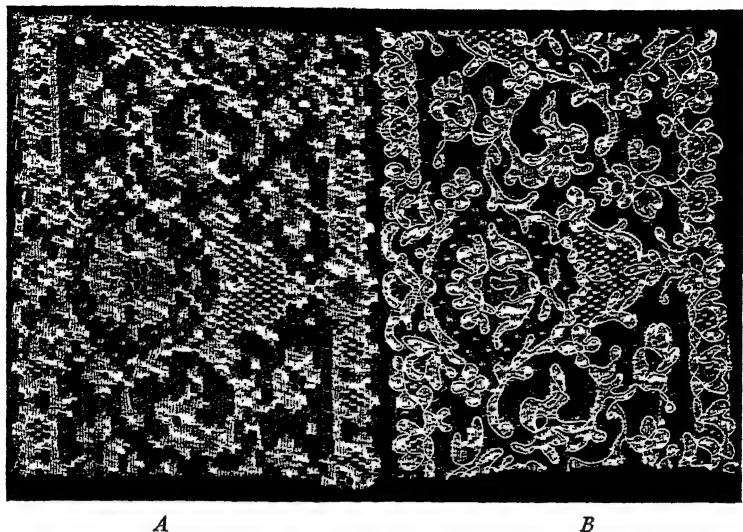


FIG. 8. Samples of Alençon banding from Dognin et Cie., Lyons, France, showing the so-called "real" or hand-run Alençon; (A) as it comes from the Pusher machine (p. 145) and (B) after the cordonnet has been applied. The selvage of net which shows in (B) is sometimes hemmed back to emphasize the scalloped edge.

The finished sample in the illustration shows a very fine hexagonal-mesh ground (plain and dotted), the flower motive of the design and its clothlike texture, some decorative openwork within the design (*à jours*), and heavy outlining cordonnet. In this case, the net edges have not been whipped back to form a scallop.

For purposes of illustration, the cordonnet may be ripped from one half of a good-sized sample, leaving the basic shadow lace which was woven by machine. Vice versa, with a shadow lace type as a base, it is quite easy to run a heavy cordlike thread into the mesh of the lace, outlining the pattern; or one can sew the heavy thread on to the light lace.

ALENÇON

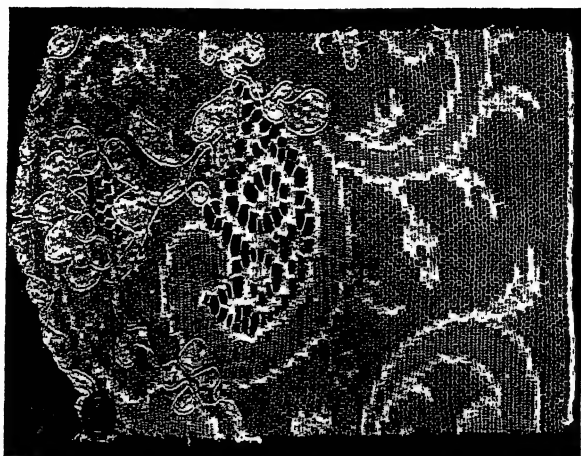
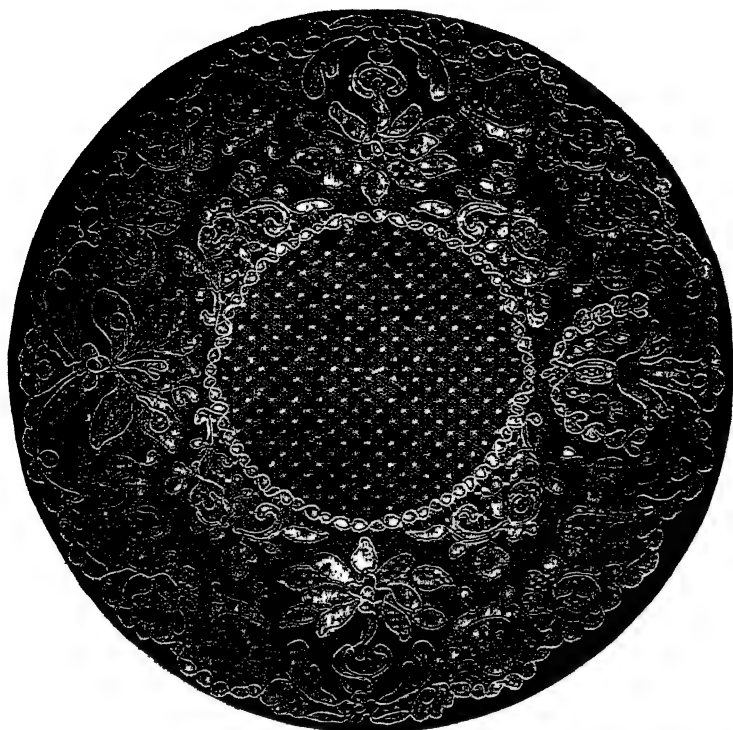


FIG. 9. Sample of the so-called "real" or hand-run Alençon. There is a plain fine-mesh ground and little indentation to the scallop, which is finished by turning back the net and sewing it. Note chain edging in the design of the scallop; this is quite common in Alençon (Fig. 7). The openwork (*à jours*) is pronounced. The part of the design not embroidered shows the texture of the basic shadow lace. Because the design is not completely outlined by cordonnet, this lace is lower in price and less rich in appearance than might otherwise be the case. The basic shadow lace is made on a Pusher machine (see p. 144.)

The metal button is a manufacturer's device put at the end of the strip to check pilfering!

ALENÇON



*From "Lace and Embroidery Review," October, 1925.
(Lace Net Importing Co., 389 5th Ave., New York.)*

FIG. 10. Advertisement of a doily manufactured in France, showing a "made piece" (not shaped by sewing) of the so-called "real" or hand-run Alençon. There is so little scallop to the edge that laundering is simple. Note chain design encircling the center and part of the edge.

ALENÇON



FIG. 11. Sample of handsome, French-made Alençon edging, made on the Levers machine, showing slight scallop and picot finish. The cut ends of the cordonnet "floats" can be plainly seen in this sample. (See p. 3.) The fine mesh of the ground is dotted; openwork sets off the design. This type of Alençon, because of the handwork required in clipping the floats, is next in price to the so-called "real" or hand-run Alençon. It is used to trim handsome lingerie.

Note three links of chain appearing near edge.

ALENÇON

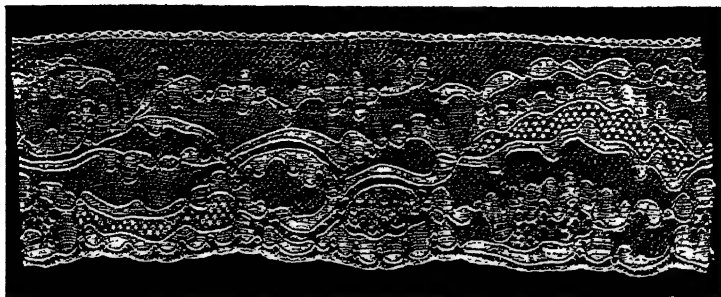


FIG. 12. In this sample of edging, made in England, the cordonnet is woven in while the lace is being made. The cordonnet is continuous — a feature which makes for durability. The shallow scallop of the edge, finished as the lace is made, is very firm.

The sample shows the characteristics of the original French hand-made Alençon — the fine-mesh ground, clothlike texture in the design, and fancy openwork for elaboration.

This type is becoming more common.

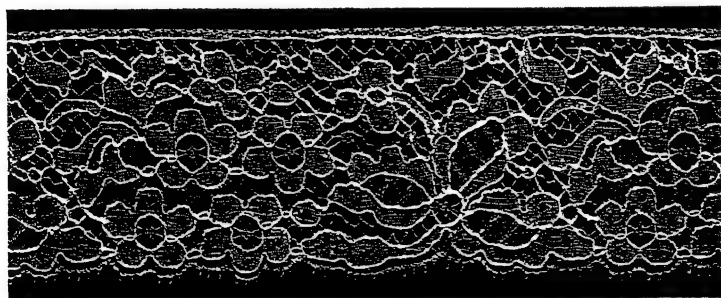


FIG. 13. This sample of a very low-priced Alençon edging shows the coarse openwork ground which characterizes the lace at this price. The continuous cordonnet (woven in when the lace is made), simple scallop, picot finish, clothlike-textured design, and openwork patterns within the design, are the same as are found in any Alençon.

This effective lace is used in trimming low-priced lingerie. Because the cordonnet is continuous, this is a strong lace which is particularly suitable for making or trimming brassières.

ARGENTAN

IMPORTANCE

Newer than Alençon are the machine reproductions of Argentan which can be used for the same purposes as Alençon — to trim lingerie, dress accessories, and fancy linens.

INTRODUCTION

The original Argentan was a French needle-point lace made of fine linen thread as was Alençon; it too was named after a French town. The hexagonal-mesh ground (*réseau*), more open and more effective than in Alençon, was formed of button-hole stitches; then each side of each mesh was covered with closely set buttonhole stitches, making the ground especially strong. The texture of the solid parts of the design in the old Argentan, the *cordonnnet*, and the decorative openwork (*à jours*) are similar to those in old Alençon. Such lace is to be found chiefly in collections. Photographic reproductions of hand-made Argentan can be found in almost any lace book.

It is unusual to find hand-made Argentan in the stores. The Argentan lace which is sold is a *machine reproduction* in cotton, copying the design and texture of the hand-made original.

IDENTIFICATION

A. Cordonnnet. Characteristic of the original Argentan, and therefore of the reproduction, is the *cordonnnet* or heavy cordlike thread which outlines the design and gives a distinct right and wrong side to this lace. Besides emphasizing the design, the *cordonnnet* gives firmness, weight, and richness to Argentan.

B. Ground. The background uses a strong-appearing open hexagonal mesh. This background construction distinguishes Argentan from other laces.

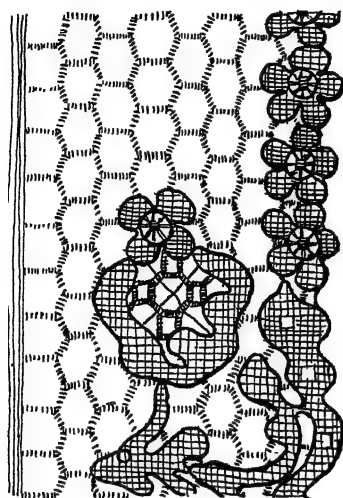


FIG. 14.

C. Design. The design has a clothlike texture. Open work (*à jours*) elaborates the design. Floral patterns are used.

D. Edge. The edge shows little scalloping.

B DIAGRAMMATIC REPRESENTATION

Argentan edge ($4 \times$), showing bold six-sided mesh ground, clothlike texture of the design, outlining cordonnet, and occasional openwork

(*à jours*) within the design as at *A* and *B*. There is but little indentation to the scallop.

COMPARISONS

The lace most likely to be confused with Argentan is Alençon; the heavy hexagonal-mesh background of Argentan is entirely different from either the fine close mesh of the expensive Alençon or the irregularly placed bars of the lower priced grades.

SUITABILITY

The Argentan which is on the market is effective, durable, and launders well.

FORMS

Argentan is manufactured as edging, insertion, matched sets, and banding.

ARGENTAN



FIG. 15. Blue print of real Argentan sent from Paris instead of a sample. Compare with Fig. 16.

ARGENTAN



FIG. 16. This Argentan cuff, which is entirely hand-made, is introduced for purposes of comparison. It is a very stiff lace, and because of the many closely set stitches, it is very expensive.

This is a "point lace" made entirely with a needle and thread. The varying textures of ground, design, and *à jours* are produced by varying combinations and spacings of buttonhole stitches. The units of the design are made separately and then assembled to make the border. This border is tacked in position on a parchment pattern, also the central spray, and then the net ground is filled in. Each side of the hexagonal-mesh ground is so closely covered with buttonhole stitches that 10 are used on each side of the hexagon. No wonder the lace is stiff and firm. The picot edge is made over horsehair, which is easily seen in the sample. Note the *engrêlure* (p. 161) which is used so that all the lace itself may show.

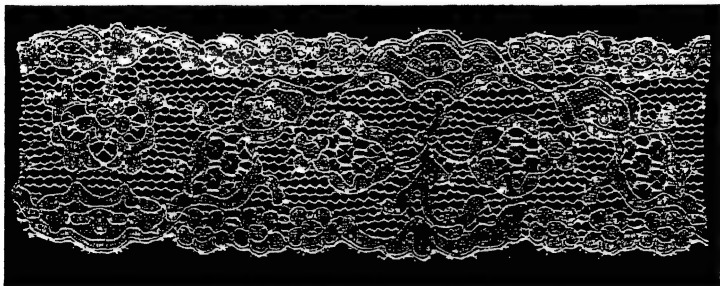


FIG. 17. This sample of Levers' machine-made banding (courtesy of Birkin and Co., Nottingham, England) shows the bold hexagonal-mesh ground which distinguishes this lace from Alençon.

The clothlike texture of the flower motive of the design is decorated with open-work (*à jours*) and outlined with a *cordonnnet* woven in as the lace is woven. The edges are but slightly scalloped.

ARMENIAN

IMPORTANCE

This fine, needle-made, knotted lace is used chiefly as an edging for lingerie, handkerchiefs, collar and cuff sets, and infants' wear; coarser lace of the same type is used to edge table runners.

INTRODUCTION

The specific name, Armenian, is applied to the fine knotted edging which seems to be peculiar to the districts bordering on the eastern end of the Mediterranean. The low price of this hand-made lace is due to the low wages paid for the work. The lace is made with a blunt-pointed sewing needle and thread.

Armenian and Syrian women have copied the technique of some European hand-made laces — Cluny, Filet, Irish Crochet, and Venise (Fig. 105). These products, usually coarse in texture, are often called Armenian laces.

IDENTIFICATION

Apparently this lace is made in but one form — a narrow edging. It is characterized by the knotted texture and by the loops at one side of each point, where the thread is carried to the next point. There is a machine-made copy.

COMPARISONS

The only other knotted lace is Filet, whose square mesh and darned-in pattern distinguish it readily from Armenian.

SUITABILITY

This is probably the most durable of the dainty laces. It combines satisfactorily with fine materials.

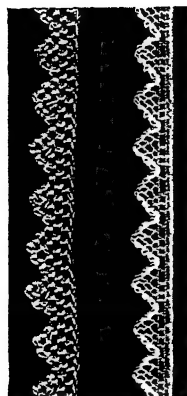


FIG. 18. This edging shows the needle-made knots, the strong straight edge and the pointed scallops, each reinforced by the loops on one side, made by the carrying of the thread.

To the right is a machine-made copy which sells for one third the price of the original. Its fine texture makes it suitable for trimming fine linen and cotton fabrics — handkerchiefs, baby dresses, lingerie.

BINCHE

IMPORTANCE

Binche lace, because it launders satisfactorily, has long been a favorite trimming for handkerchiefs, fancy linens, lingerie, and occasionally dress accessories.

INTRODUCTION

The original Binche lace, taking its name from a town in Belgium, was a hand-made bobbin lace (p. 129) using linen thread. The museum pieces, dating back two or three hundred years, are much finer than the Binche in the stores today. However, the characteristics which identify Binche today would serve to give the same name to the elaborately designed pieces found in collections. Photographic reproductions of old pieces of Binche may be found in almost any lace book.

The stores carry, as yardage or made up, not only real Binche, made in Belgium of linen thread, but also machine productions, made in two different ways.

1. The best reproductions are made on the circular machine (p. 148) whose threads braid and weave in the same way as bobbin threads which are twisted by hand. The best patterns are copied, and sometimes linen thread is used. It is quite difficult to distinguish Binche made in this way from the hand-made lace. This type of machine-made Binche is comparatively high-priced, for only one width can be made at a time.

2. The Levers' machine can make a great many strips of Binche at a time. This type, while quite low in price, gives

the effect of Binche; but after one knows the texture which the braiding and weaving of the circular machine gives, it is very easy to put this type in its proper place.

IDENTIFICATION

A. Ground. The ground (*réseau*) is the distinguishing feature of Binche lace. There are two types of ground.

1. One ground is called "*fond de neige*" or snow ball. This is more often used within the design.

2. More common is the "*virgin ground*" whose lines of thread make a mesh, resembling that in the cane seat of a chair. Either of these grounds may be used alone or both may be used in a single lace pattern.

B. Design. The design is quite simple and has a clothlike texture.

C. Cordonnet. There is no cordonnet in the old Binche lace. Sometimes a cordonnet is introduced into modern patterns; if so, it appears to equal advantage on both sides of the lace.

D. Edge. Binche edging shows very little scallop. It is finished with a picot.

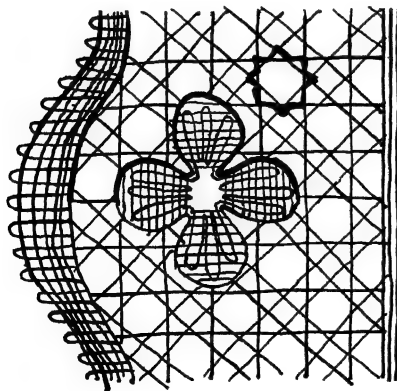


FIG. 19.

DIAGRAMMATIC REPRESENTATION

Notice the eight-pointed star in the "*virgin ground*"; notice also the vertical lines and the pronounced doubling of the diagonal lines of the background, giving a mesh the same as in the cane-seated chair. Notice also the

clothlike texture of the design, the shallow scallop and the picot finish. The cordonnet, indicated in part of the diagram, is not essential.

COMPARISONS

Binche is most likely to be confused with Point de Paris (Fig. 20). There is a pronounced difference in the ground mesh of the two laces. The "virgin ground" of Binche (A) shows an eight-pointed star; the "wire ground" of Point de Paris

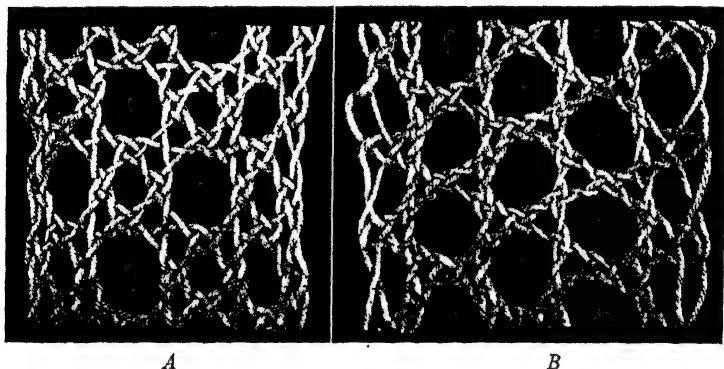


FIG. 20. (A) "Virgin ground" of Binche. (B) "Wire ground" or "fond Chant" of Point de Paris.

Paris (B) shows a six-pointed star. Also, the ground mesh of Binche shows direct lines of thread between the two edges, while that of Point de Paris shows only diagonals. Samples of the laces themselves, placed side by side, will emphasize these differences (Fig. 84).

SUITABILITY

Binche is durable because of the evenness of the texture and the closeness of the weave. It washes well because of the edge which is so nearly straight.

FORMS

Binche is manufactured as narrow edging and insertion (matched sets), as medallions for use in lingerie. Made pieces of Binche are designed for edging handkerchiefs and fancy linens. In this case the absence of seamed corners or shirring seems to be a sign of real lace (Fig. 84).

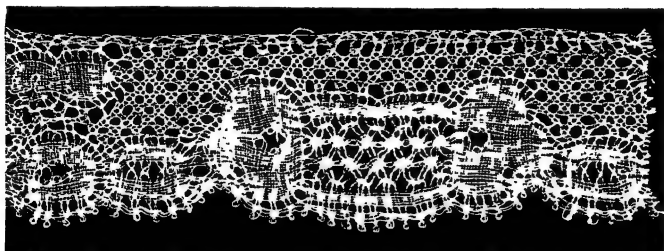


FIG. 21. This sample of fine bobbin-made Binche edging shows virgin ground, fond de neige (snow ball) within the simple design, no cordonnet (a characteristic of the older Binche), little indentation for the edge, and a picot finish.

Compare the "virgin ground" (near the straight edge) with the six-pointed "wire ground" of Point de Paris (Fig. 83).

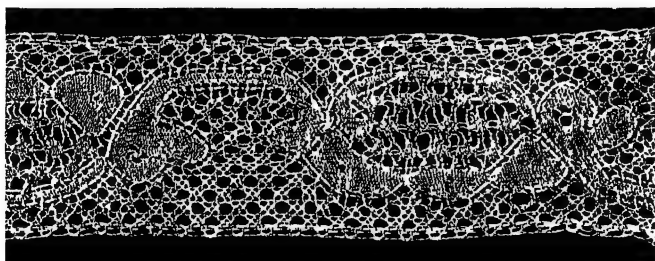
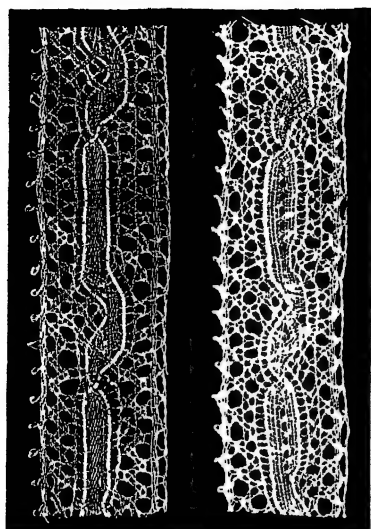


FIG. 22. This sample of the best type of machine reproduction shows a Binche insertion with "virgin ground" (like cane seating), fond de neige (snow ball) within the design, and a cordonnet which shows equally on either side.

This lace is made on a circular machine (see p. 148) which reproduces the weaving motion of the bobbins used in handwork. The lace made in this way is produced quite slowly as only one width can be made at one time — this makes a much more expensive lace than that made on the Levers' machine which weaves a great many strips at one time.

BINCHE



A

B

FIG. 23. Two samples of Binche edging, one real (A), the other a reproduction on the circular machine by Birkin and Co., Nottingham, England (B). The circular machine reproduces the design and the motions of the hand worker so perfectly that it becomes a real puzzle to label the samples properly.

These samples show the "virgin ground," simple clothlike design, cordonnet which outlines the design but does not give a right and wrong side, picot edge, but absence of scallop.

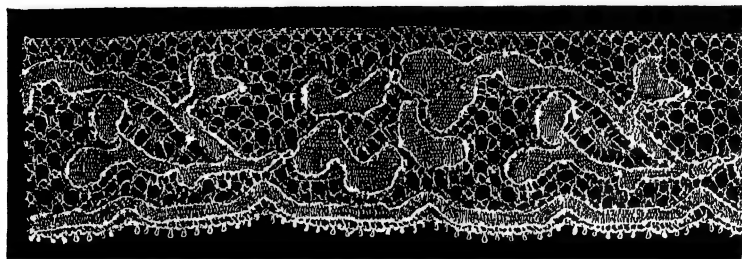


FIG. 24. An inexpensive Levers machine copy which shows, however, the characteristic "virgin ground," shallow scallop with picot edge, toile, and snow-ball pattern in the à jours.

BLONDE

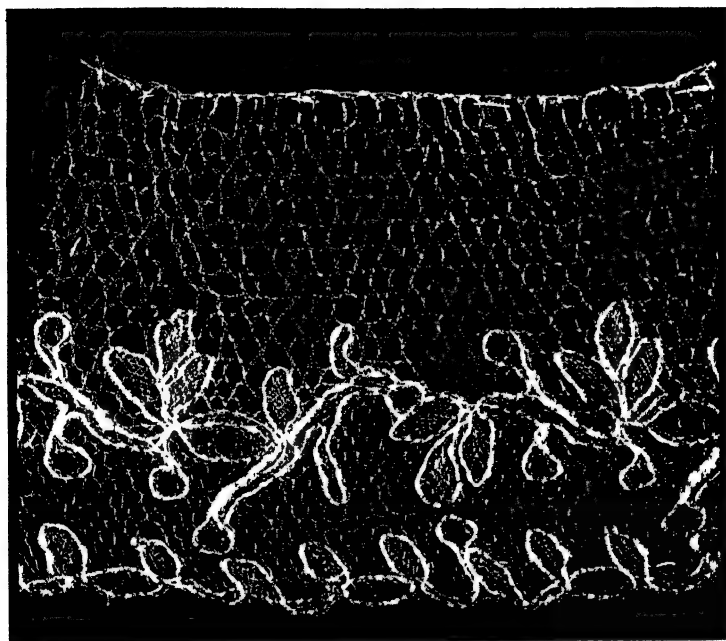


FIG. 25. This bobbin-made edging is introduced because it is interesting historically. It is the forerunner of Chantilly.

It is made entirely of raw silk (see p. 152). The ground at the top is *fond Chant* the same as in *Point de Paris* (see Fig. 82). The ground at the bottom is the same as the major part of the ground in Chantilly (Fig. 42) and in machine-made Brussels net (Fig. 33). The coarse upper section uses two threads at once, plaiting them with another set to hold them; the fine section at the bottom uses single threads, twisting them with the other threads to hold them. The *toile* in the design is three-thread *toile* (Fig. 107). The *picot* at the edge is made when the lace is made. The *cordonnet* of heavy untwisted silk is added after the lace proper is finished.

BRETON OR BRETONNE

IMPORTANCE

This lace, using the designs of Alençon, but embroidering them on net instead of weaving them, is lower in price than Alençon and makes an effective substitute. It is used for the same purposes as Alençon — to trim lingerie, dress accessories, and fancy linens; also to make decorative pieces for use in various rooms in the house.

INTRODUCTION

Hand-run (Fig. 27) net laces, made by the women in various districts in France, furnish the inspiration for this machine method of making lace. These laces use a machine-made net ground and on this a design is run in with a fine thread, and outlined with a heavier thread (cordonnet); sometimes a picot edge is added. Limerick Lace, either a hand-made tambour (see p. 162), or a hand-run net, which has a similar appearance, is found mostly in museums and private collections. It can be seen reproduced in the illustrations in almost any lace book. The hand-run Breton pieces, made in France for interior decoration, are for sale in specialty shops and in stores in the larger cities.

In making Breton lace by machine, a net ground (plain or novelty) is backed, for firmness, by a specially prepared (Fig. 28) cotton cloth (crinoline). The design is embroidered on the net in fine thread, with a heavier thread used to outline the design. A many-needled embroidery machine of the Schiffli type (Fig. 117) is used in making Breton lace; this reproduces the design, the cordonnet, and the openwork in

many parts of the cloth with one operation — and reduces the cost of making. When the embroidery is completed, a hot iron, a hot oven, or a singeing flame is used to char the chemically treated cotton backing so that it can be brushed away, leaving the lace clear (Fig. 28).

The embroidery process allows shaped pieces to be easily produced. Novelty threads and colored threads are used for special embroidery effects.

Machine-embroidered Breton lace copies the effect of Alençon so well that these laces may be confused on casual examination.

IDENTIFICATION

A. Design. The embroidered texture of the design shows clearly on both the right and wrong sides of the lace. Openwork (*à jours*) embroidered within the design adds elaboration.

B. Cordonnet. The heavy thread embroidered around the design adds a rich appearance to the lace and increases its resemblance to Alençon.

C. Ground. This is a fine-meshed plain or novelty net.

D. Edge. There is usually but little indentation to the scallop. The cut edges of the net show.

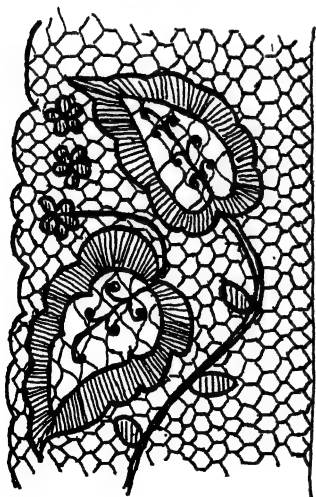


FIG. 26.

DIAGRAMMATIC REPRESENTATION

One notices the long embroidery stitches (floats) filling the space outlined by the cordonnet; also the openwork decoration within the design and simple finish of the scallop.

COMPARISONS

Breton resembles Alençon as far as appearance is concerned ; the embroidered effect described above easily distinguishes the two laces. Breton resembles Margot lace (Fig. 72) in the method of making, but Breton uses two sizes of thread, usually, instead of just coarse thread as in Margot.

SUITABILITY

Breton is an effective and durable lace which washes well. It combines well with silk for lingerie, with linen for the table, and with sheer materials for dress accessories.

FORMS

Breton is made as edgings, insertions, and shaped pieces. Black, as well as white, Breton is made.

BRETON

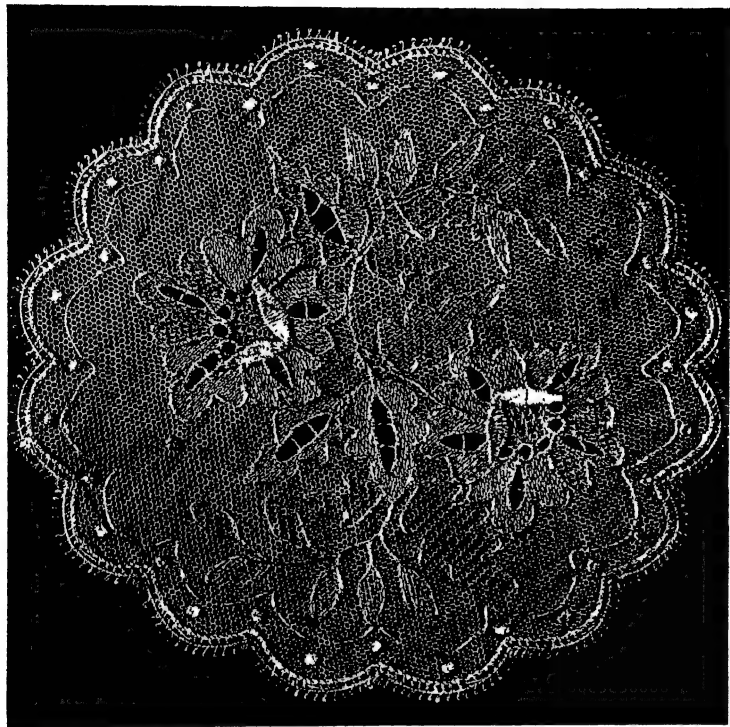
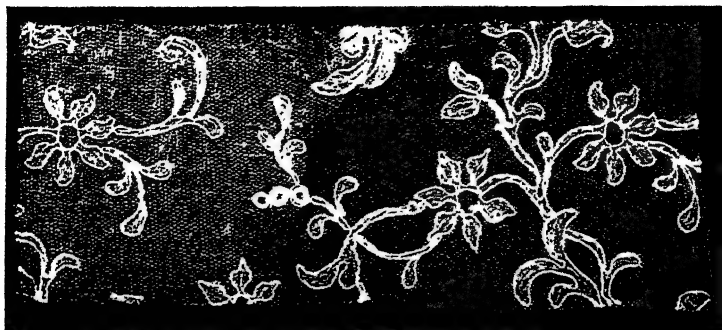


FIG. 27. A doily of hand-run net made in the district around Tours, France. Note the outlining cordonnet and the à jours. The picot is sewed on.

This type of lace is used in making large pieces such as bed spreads, for the net ground can be made very wide.

BRETON



A

B

Courtesy Birkin and Co., Nottingham, England.

FIG. 28. This piece of all-over shows the method of manufacture. The net ground is backed, for firmness, with a chemically treated crinoline (A). A Schiffli machine, embroidering many units of the pattern at once, uses fine thread for the body of the design and a heavy thread for outlining. When the embroidery is finished, the crinoline is easily and completely removed by the use of heat — a hot iron, a hot oven, or a singeing flame (B).

The Singer Sewing Machine Co., New York, furnishes this receipt for making the chemical mixture for the crinoline.

Dissolve one cup of dry lump starch in cold water, then add sufficient boiling water to make thin starch water and add 2 ounces of sulphuric acid. Let cool. Having secured a piece of crinoline (about 24 yards) fold it to fit basin and place it in the starch water, leaving it stand for one hour. Then take out the crinoline and hang it up to dry. It is then ready for use.

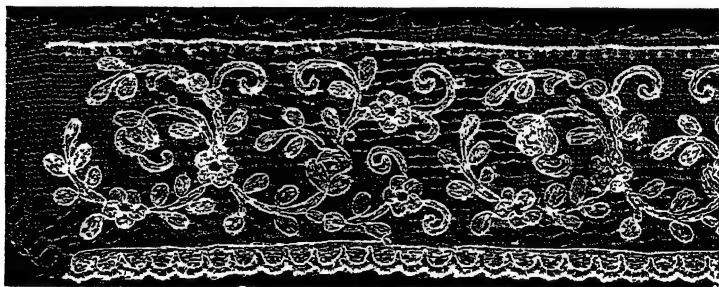


FIG. 29. This sample of edging shows the use of a novelty net ground which makes this embroidered lace look more like Alençon. This is not a common type of ground.

BRETON

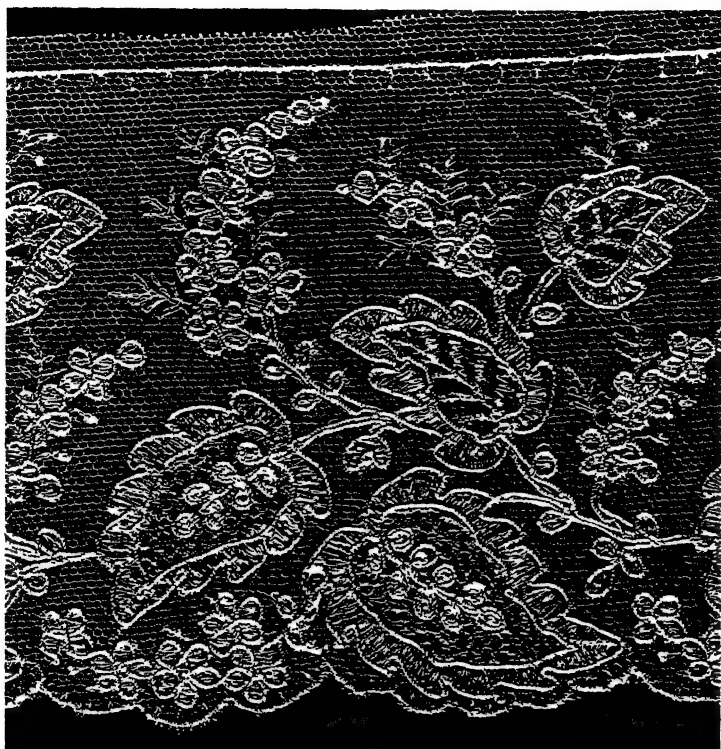


FIG. 30. A Breton edge on plain net, showing fine thread used in embroidering the design, heavier cordonnet, à jours within the elaborate flowery design, little indentation to scallop.

Patterns like this are much used in trimming lingerie.

BRETON

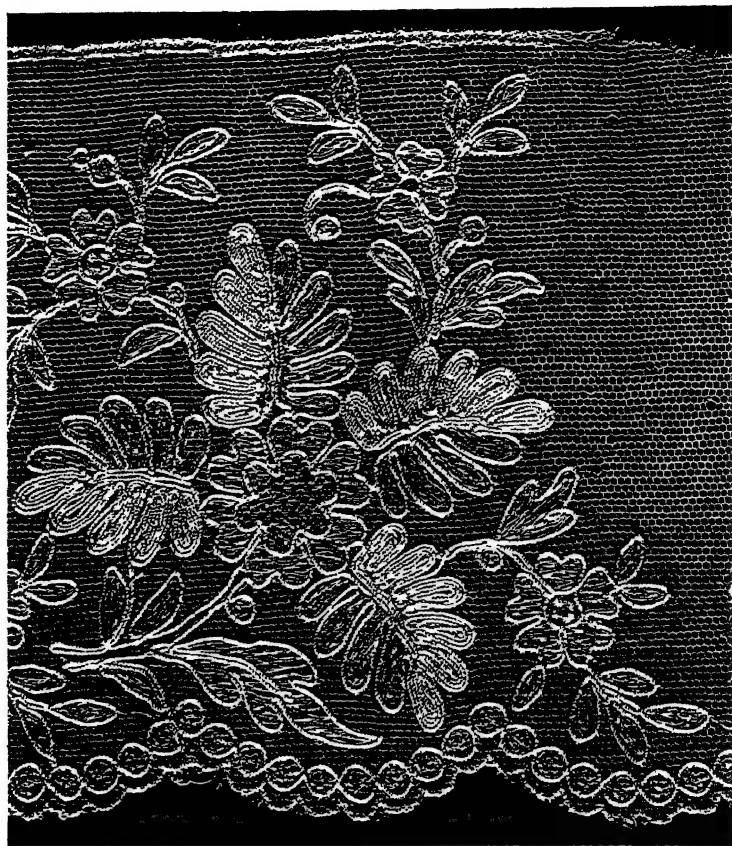


FIG. 31. An edge showing some of the plain net ground which has not been embroidered. The use of two sizes of thread for embroidery on opposite sides of the largest leaves gives a shadow effect, consequently decorative openwork is less in evidence than in most patterns. The chain design near the edge of the scallop shows Alençon influence.

BRUGES

IMPORTANCE

The Bruges lace in the stores today is a hand-made bobbin lace (see p. 129), bold and effective in design, but comparatively low-priced. It is used to trim lingerie, dress accessories, and fancy linens.

INTRODUCTION

Bruges lace takes its name from the Belgian town celebrated in Longfellow's poem. The lace is made on a pillow, the threads weaving back and forth to produce two forms of toile — first, the clothlike texture of the units of the design, and second, the three-thread toile, a more open criss-crossing of threads, used for contrast in certain parts of the pattern. The design is made in sections which are joined by the bobbins as the units are made. Bars of bobbin-braided threads fill in the open spaces and work into the pattern as the work proceeds.

Combinations of Bruges and Rose Point (Fig. 53) are higher priced than plain Bruges. This combination is also called Brussels lace in the stores (see Duchesse).

IDENTIFICATION

A. Design. Leaves, rosettes, and scrolls in plain-weave or three-thread toile, characterize this lace.

B. Cordonnet. The outlining effect is obtained by using three threads, often laid side by side but sometimes twisted together. It is woven in by bobbins as the design is made.

This heavier outline shows almost as well on the wrong side as on the right side.

C. Ground. Braided bars (brides), occasionally picoted, fill in the open spaces.

D. Edge. The scallops are often quite deeply indented. The edge is finished with a picot which is made as the design is made.

The engrêlure or straight braid at the top (Fig. 32) of a hand-made lace—or its machine reproduction—is always included in the measured width. When the lace is used, the engrêlure is usually placed inside the edge of the cloth.

COMPARISONS

Bruges lace is similar to Duchesse in method of making, and in appearance. It may be considered as a coarser kind of Duchesse.

SUITABILITY

Bruges lace is effective. Because it is a hand-made lace it combines well with rich materials for dresses and lingerie, and with linen for the table. It washes well but requires care in finishing so that it may appear to the best advantage. It is possible to cut units apart and sew them together again, thus shaping the lace as desired.

FORMS

Bruges is made as edging and insertion of various widths (matched sets). It is also designed in shaped pieces for edging doilies, scarves, and handkerchiefs.

BRUGES

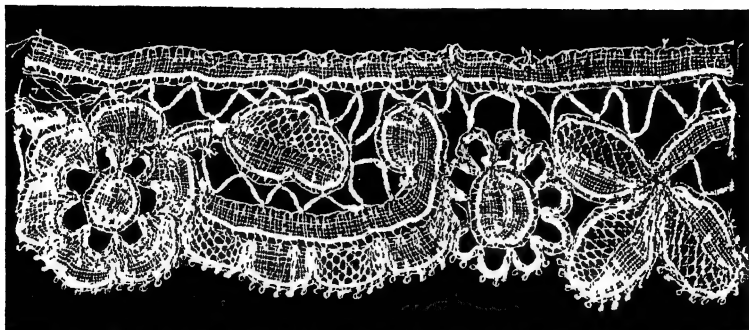


FIG. 32. This is a sample of a well-made piece of Bruges edging, showing units of roses, leaves, and scrolls, joined to one another as the work proceeds. The larger open spaces are filled in with braided bars which are attached to the units as the six threads which make the bars twist in and out.

The scroll and the leaves in this pattern show two contrasting textures (Fig. 107). The outlining thread — really three threads laid side by side — is not very pronounced.

The scallop is finished with a picot which is an integral part of the work.

BRUSSELS NET ALSO CALLED BOBBINET

IMPORTANCE

This material is used not only in its plain form but is also the basis of hand-embroidered, machine-embroidered, and appliqué laces. It is used as a lining for light materials in dresses and underwear, particularly brassières and girdles. It is also used in curtains.

INTRODUCTION

This machine-made net copies the effect of the six-sided mesh of a hand-made net by using, with a series of warp threads, mechanically driven bobbins (note the name). Bobbins twisted by hand on a pillow could, they say, produce but five meshes a minute. "Bobbin net" was first made by

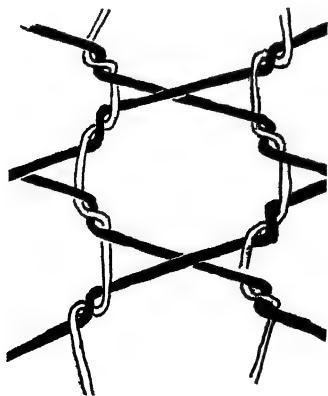


FIG. 33.

machine by Heathcoat in 1808. The story of Heathcoat's invention and of the inventions preceding it is best told in Felkin's book (see p. 163). The chief advance which Heathcoat made was in being able to make the bobbin threads "traverse" — some run diagonally to the right and some diagonally to the left, clear across the width of the material (see p. 139). The

“traverse bobbin” method of Heathcoat is used now only in machines making bobbinet and tulle and in the Pusher type of lace machine (p. 144). The first diagram shows a single-twist net — the most common. A stronger net is made with a double twist as in this diagram.

The relation of longitudinal (warp) threads and diagonal bobbin (traverse) threads, shown in the diagrams, is plainly visible in the net itself, under a magnifying glass, especially if the net is stretched lengthwise. Traverse bobbin net made a more durable fabric than any lace net made

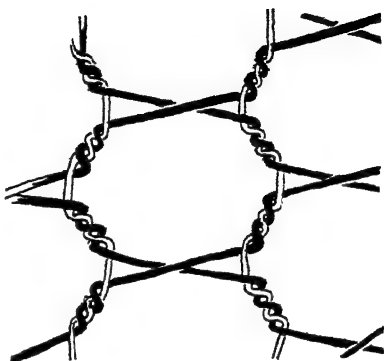


FIG. 34.

by machine previous to 1808 (Fig. 5). Hand-made Brussels net was a traverse net; hand-made Mechlin net (see p. 89) was not a traverse net. Neither is Malines (Fig. 70).

IDENTIFICATION

The appearance of the mesh of Brussels net identifies it.

SUITABILITY

This net washes well though it may thicken up; it wears well. In large pieces, as in curtains, the net may pull if it is ironed; instead, it should be stretched and pinned on a frame made for the purpose.

FORMS

This net is made in various degrees of fineness. The coarse is called cable net. The fineness of the net is stated

in "points." "Points," in the finished net, mean the number of holes to the half inch, crosswise. Brussels net as sold in yardage is usually 72 inches wide. Very narrow widths are called "footing." The strength of the net depends on the coarseness of the thread used and on the number of twists given to the pairs of threads which make up four of the six sides of the mesh. Silk and rayon as well as cotton may be used. Silk net is woven "in the gum." (See p. 152.)

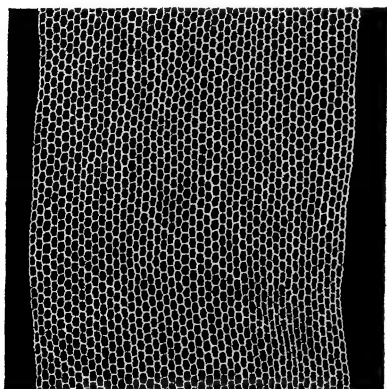


FIG. 35. This narrow lace is of the same type as that first made by Heathcoat in 1808. That was used ordinarily as a basis for embroidery. This narrow net or footing is now used as a trimming. This is a fourteen-point net.

BURATTO

IMPORTANCE

This Italian lace is used for the table and other decorative uses. It is sometimes called Lacis.

INTRODUCTION

Buratto copies the effect of Filet — an earlier lace. It is made in two stages — first, the characteristic woven ground is constructed, then, the design is worked into this ground. Examples of Buratto, to be found in museums and in collections of antiques, date back often to the sixteenth century. The Italian word “Buratto” means a coarse cloth or bolting cloth.

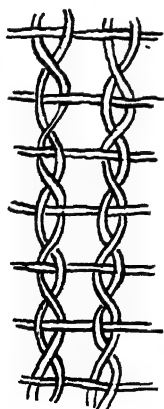


FIG. 36.

IDENTIFICATION

Buratto is distinguished from all other laces by the crossed lengthwise threads, used in pairs, in the ground weave. This construction is the same as the gauze weave used in curtain marquisette and in bolting cloth. After the ground is woven, lengthwise threads weave in the design.

COMPARISONS

Buratto may be confused, on superficial examination, with Filet. The square-mesh

ground of Filet shows, however, a firm knot at each corner of the mesh.

SUITABILITY

This is an effective lace which should give good service.

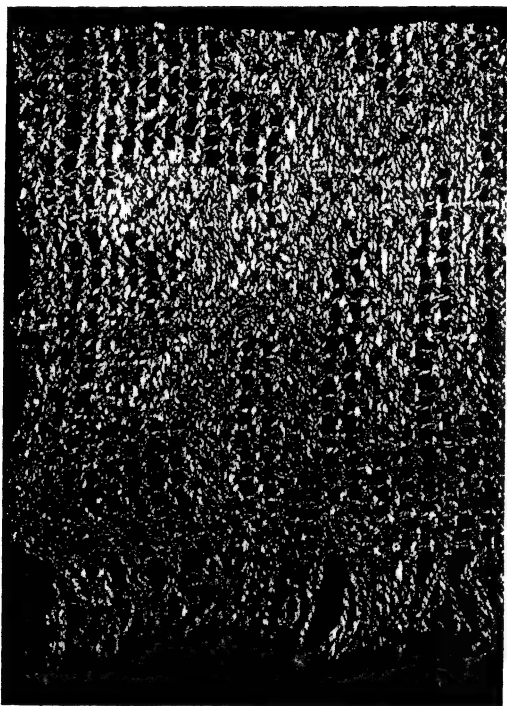


FIG. 37. This piece of a scarf is over two hundred years old. It is made of linen thread. The coarse ground is woven first, then the design is darned in.

BURATTO

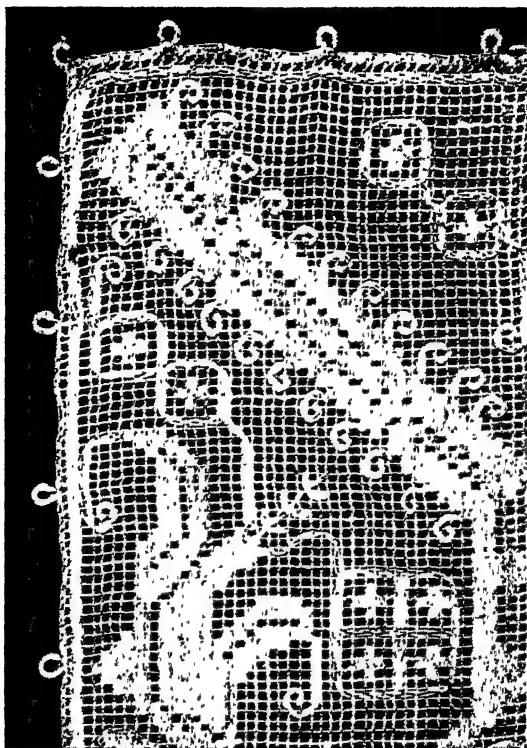


FIG. 38. This modern doily is made from a strip of machine-woven cotton ground which shows the characteristic "gauze weave." Mattress stitch makes the effective design.

CARRICKMACROSS

IMPORTANCE

Hand-made Carrickmacross is still carried in some stores as yardage and in made-up pieces like collars and handkerchiefs. Net Appliqué, which is a machine reproduction, is sold as yardage and is used in trimming lingerie and fancy linens.

INTRODUCTION

Ireland is the country where real Carrickmacross is made. There are two varieties. In Carrickmacross Appliqué, a design in fine batiste is sewn on net, an outlining thread being held in place at the same time by the over-and-over stitch used. This outlining thread is like a cordonnet in effect. The extra batiste is cut away, allowing the net to show as a ground. This is the type which is copied in Net Appliqué, where a Schiffli-type embroidery machine fastens batiste and cordonnet in position on the net.

Carrickmacross Guipure (see p. 134) uses batiste only. The edges of the design are turned back with an over-and-over stitch which also holds the heavy outlining thread in position. Bars of thread, reinforced with buttonhole stitches and elaborated with picots, connect the batiste edges and make a background for the design. Carrickmacross Guipure is a kind of cut work.

In both types of real Carrickmacross one usually sees in the border the chain effect which was pointed out as a feature often

found in Alençon. The scalloped edge in both cases is finished with loops made of the heavy outlining thread.

COMPARISONS

Carrickmacross and Net Appliqué are not easily confused with other laces. Net Appliqué shows the machine stitching on the back to distinguish it from hand-made Carrickmacross Appliqué.

SUITABILITY

This is a showy lace. The hand-made variety is fragile, for the edges are insecurely held. Carrickmacross Guipure is difficult to launder nicely. Net Appliqué wears as long as the net it is made of.

FORMS

Carrickmacross and Net Appliqué are made as edging, insertion, and shaped pieces.

CARRICKMACROSS GUIPURE

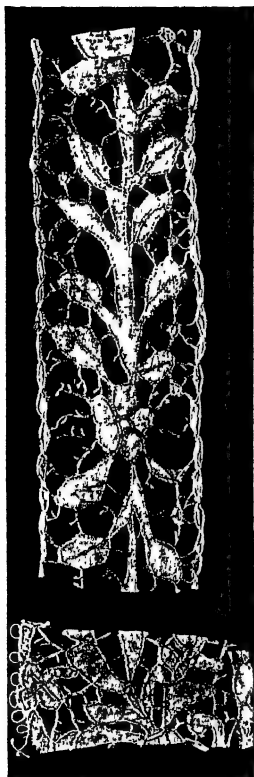


FIG. 39. This insertion or banding shows the cut work of batiste outlined with a heavy cord-like thread. This thread is sewn on with a close over-and-over stitch as the raw edges are whipped back. The bars are made of thread, covered with buttonhole stitches and ornamented with picots.

The chain which finishes both edges is characteristic.

This lace is not durable.

The sample of edging also shows cut work of batiste outlined with a heavy cordlike thread, picot-ornamented bars, and chain design on the straight edge. The shallow scallop is finished with a pronounced picot.

CARRICKMACROSS APPLIQUÉ

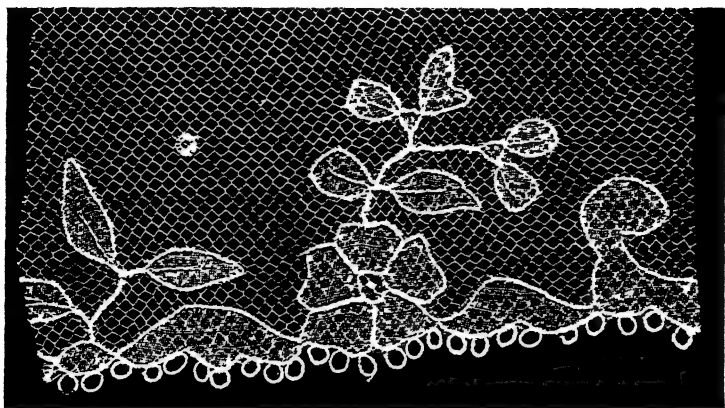


FIG. 40. This dainty edging shows batiste sewn by hand on to machine-made net. The picot is made of the same heavy thread used for the cordonnet. The pronounced loop at the edge is characteristic.

NET APPLIQUÉ

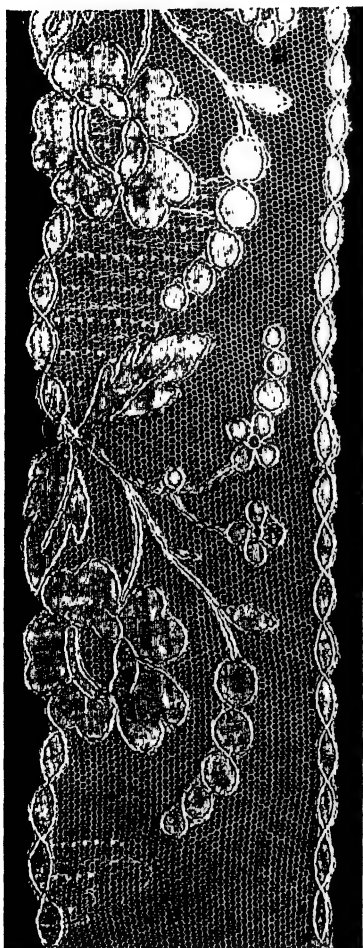


FIG. 41. This sample of edging shows, at the lower end, the strip of net used as a basis. The batiste together with a heavy cordlike thread is embroidered on to the net with a Schiffl-type machine, capable of reproducing the pattern many times in the one operation.

The net underlies all of the batiste, giving additional strength to the lace.

The chain effect, in batiste, appearing in both the straight and scalloped edge, is characteristic.

Extra embroidery with fine thread gives the effect of *à jours*.

This sample compares very favorably with hand-made Carrickmacross Appliqué.

CHANTILLY

IMPORTANCE

This dainty machine-made silk lace is in demand for trimming net or tulle wedding veils. It is combined with sheer silk fabrics such as georgette and chiffon in handkerchiefs and lingerie. Chantilly is sometimes used as a trimming for heavier silk materials.

INTRODUCTION

Chantilly, in the beginning, was a bobbin lace made of raw silk, the faint *écru* color of which caused it to be called *Blonde* — this name is still used for a certain kind of old hand-made silk lace (Fig. 25). For a time, black silk thread appears to have been used almost exclusively for Chantilly, and black Chantilly shawls and fans were the vogue. Most of the Chantilly in the stores today is machine-made, so in spite of the silk ground, it is a fairly inexpensive lace. Most of the machine-made Chantilly comes from France. Machine-made Chantilly as used in some shawls and scarves may be made entirely of cotton or linen thread.

IDENTIFICATION

A. Ground. The very fine hexagonal-mesh ground is a distinguishing feature of both real Chantilly and machine reproductions. The mesh in real Chantilly is the same as that found in the lower section of *Blonde* (Fig. 25) and in machine-made Brussels net (Fig. 33).

B. Design. The scrolls and flower patterns of some machine-made Chantilly stand out because they are made of cotton. In an all-silk Chantilly, the contrast between design and ground is not so marked. Within the design, besides the *à jours*, there is a characteristic openwork in the form of six-pointed stars, *fond Chant*, also found as ground in *Point de Paris* (see Figs. 20 and 82).

C. Cordonnet. A heavier thread of silk or cotton outlines the scrolls and flowers of the design.

D. Edge. There is a decided scallop and picot edge. In hand-made Chantilly the picot edge is an integral part of the lace. This is one means of distinguishing real Chantilly from reproductions.

COMPARISONS

The lace most like Chantilly in appearance and use is Mechlin (Figs. 73, 74). It, however, has a cotton ground and a lighter textured figure. Chantilly is so much lighter in weight than Alençon that it would hardly be confused with that all-cotton lace.

SUITABILITY

Silk increases the real strength of the dainty background of this lace. Silk lace usually suggests dry cleaning rather than washing.

FORMS

Chantilly is sold as narrow and wide edging, as flouncing, banding, insertion, and made pieces.

CHANTILLY

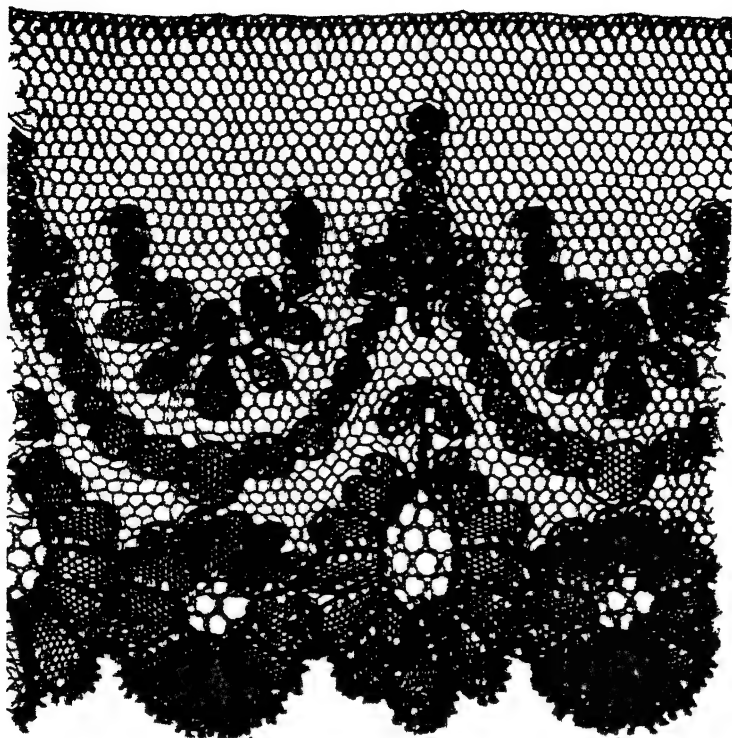


FIG. 42. This piece of real Chantilly is bobbin-made and is entirely of silk. The ground is of a simple net which is made at the same time as the design. The design is made entirely of three-thread toile (Fig. 107). The picot which decorates the pronounced scallop is an integral part of the lace — not sewn on as in some reproductions. The outlining cordonnet is introduced after the lace has been taken from the pillow.

CHANTILLY

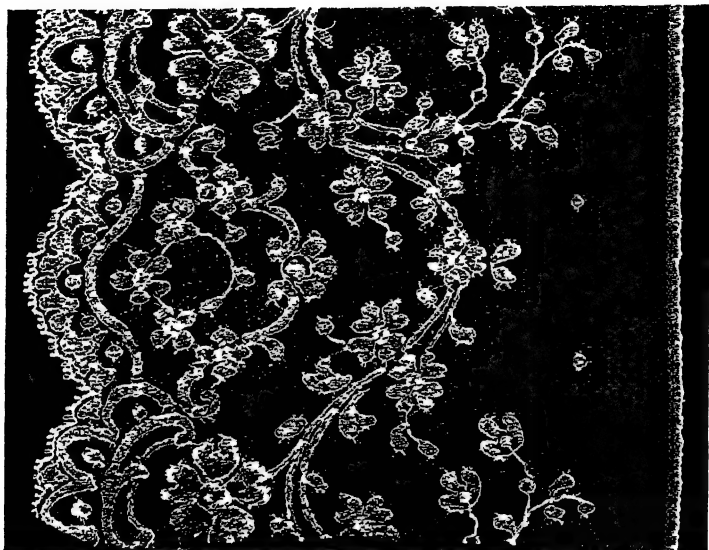


FIG. 43. The pattern of scrolls and flowers in this sample of Chantilly edging shows up well because it is made of cotton thread whose heavier character contrasts with the light silk hexagonal-mesh net ground. The cordonnet (cotton) shows the clipped ends of floats. The pronounced scallop has a picot edge. The six-pointed star, characteristic of fond Chant, shows as openwork within the design; it has the same construction as the "wire ground" of Point de Paris.

CHANTILLY

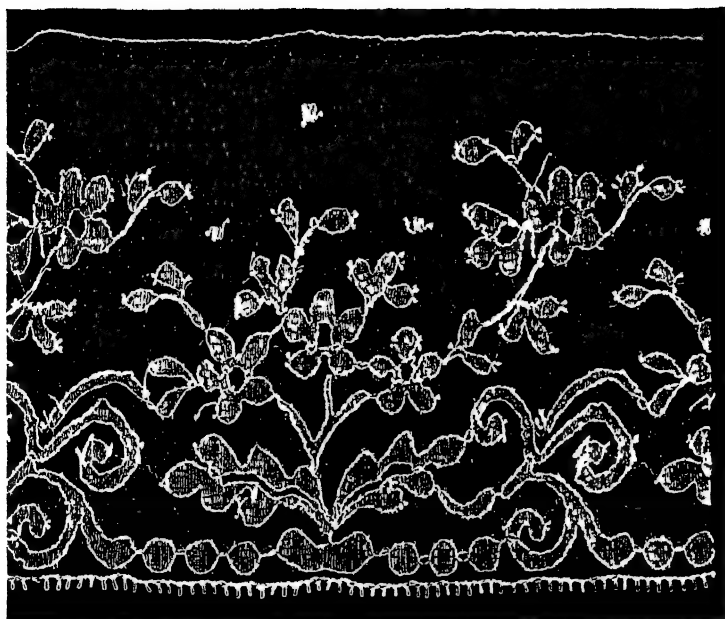


FIG. 44. An American-made Chantilly edge, characterized by absence of scallop. This piece has a silk ground and cotton design. Openwork sets off the design.

CHANTILLY

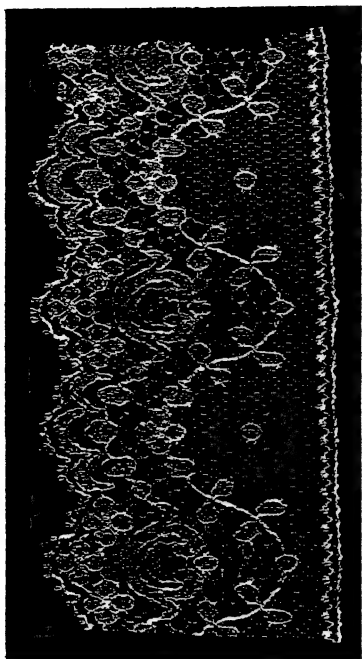


FIG. 45. Sample of edging has silk design as well as silk ground. The silk cordonnet gives character to the design. The sample shows pronounced scallop and picot edge.

The characteristic six-pointed star of fond Chant (the same construction as the "wire ground" of Point de Paris, Fig. 20) shows in the open mesh between the réseau and the design proper.

CIRÉ

IMPORTANCE

This heavy lustrous lace, sold usually as wide flouncing, has been a prime favorite for afternoon and evening dresses. It is made in various colors and weights. The designs vary in detail but have the same general effect.

INTRODUCTION

The name "Ciré" is from a French word meaning wax. It indicates the waxlike luster which is given to the lace in the finishing process. Ciré has therefore a distinct right and wrong side.

Ciré is a modern invention. It is one of the few laces not named after a place. However, it is sometimes called Spanish lace, p. 108.

Ciré is firm enough to be handled as cloth; in making dresses, it forms readily into godets and circular effects following all the intricate details of designing and cutting.

The design is usually made of rayon (it may be cotton) whose natural high luster is enhanced by the polish given by the heat and heavy rollers of the finishing machines. The ground is usually silk.

The lace is woven crosswise of the Levers machine instead of lengthwise as in most laces (see illustration, pp. 142, 145). In this way, the strips of lace are just as long as the machine is wide — five yards. The cutting of one breadth from the rest is indicated by the cut threads which always project from

the scallop, and often from the straight edge. It costs less to make lace crosswise of the machine than up and down.

The fact that flouncing, eighteen inches wide or over, has been made crosswise of the machine, shows not only in the cut picots but also by noting that in the front of the design the threads are loose, not woven, and that the threads on the back of the design are really threads from the ground.

IDENTIFICATION

A. Design. The shiny rayon (see p. 152) of the solid pattern of the design distinguishes this from the other laces in the store.

B. Ground. The fine bars, usually of silk, filling the open spaces, make an effective contrast to the design.

C. Edge. The edge shows the cut threads of warp, indicating the crosswise position of the lace on the machine.

SUITABILITY

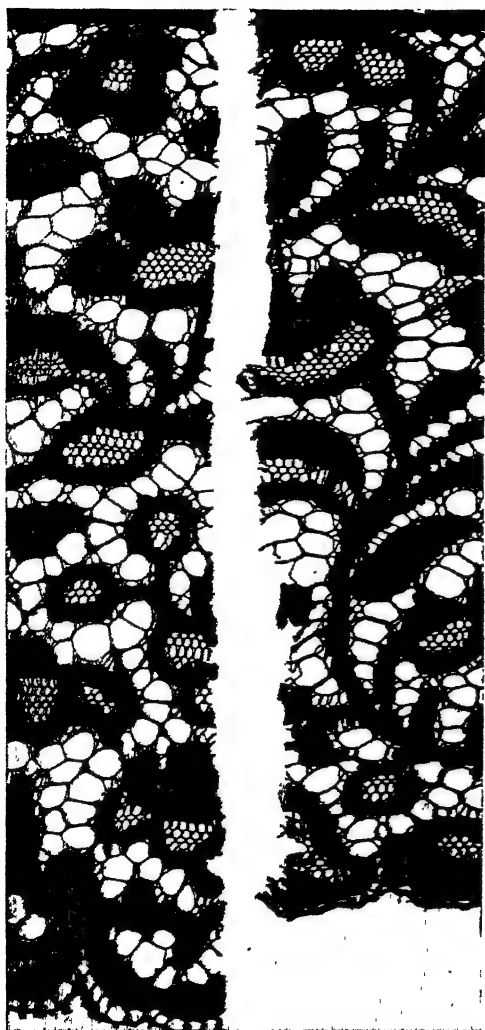
The weight of this lace makes it very satisfactory for dresses. Under the openwork, the skin of arms and neck shows through flatteringly. The lace does not wrinkle and does not show soil easily. In case it is torn, it is easily repaired.

Because this lace combines rayon and silk, or cotton and silk, it does not always re-dye uniformly.

FORMS

Ciré is made usually as flouncing, but also as all-over, as edging, as insertion, and as banding.

Peau d'Ange or Angel Skin lace is similar to Ciré or to Spanish lace in design and method of manufacture. It too shows a heavy rayon (acetate type) design and fine silk ground. The rayon threads in this case have been given a dull chalky finish.



Courtesy Birkin & Co., Nottingham, England.

A

B

FIG. 46. Sample *A* shows edging as it comes from the machine. Sample *B* shows the same pattern shrunk in finishing; heavy rollers have flattened the surface rayon threads of the design blending them into a highly polished surface.

The open ground shows off the heavier design. The network and fine bars contain silk.

CIRÉ (MILAN PATTERN)

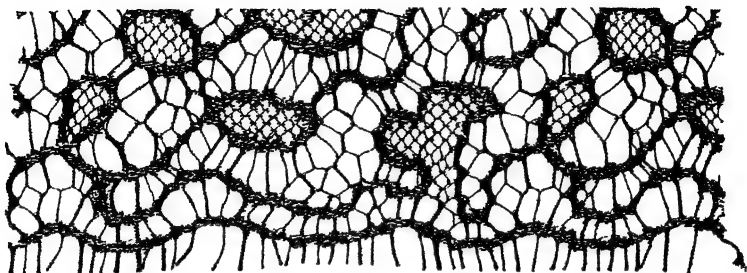


FIG. 47. The edge of a piece of flouncing, whose design copies the effect of a Milan tape lace (*q.v.*), uses a braided-bar ground. This is an all-rayon lace.

The cut threads which finish the scallop are characteristic of all Ciré lace, but are more pronounced in this piece.

CLUNY

IMPORTANCE

This lace is less in demand than when muslin underwear was more used. Some of the finer patterns are combined with other laces in dress accessories, some Cluny is still used as a finish for lingerie, some is used to trim curtains, some is used to trim bed linen, and some is used on fancy linens.

INTRODUCTION

The simple patterns of this bobbin-made lace are reminiscent of its origin in bobbin-made *passementerie* (gold, silver, and heavy threads). It is said that the making of *passementerie* was men's work and that it was the substitution of fine linen thread which transferred the occupation of making bobbin lace to women. It is said also that in the Middle Ages, as washability became desirable for items of personal clothing, the demand increased for lace to enrich the linen (*linge*). As paintings show, lace also began to be used for trimming gowns as well as for underclothing.

Cluny is sometimes classed as a lace of the "guipure" (see p. 134) type; that is, bars are used to fill the spaces between the units of the design, rather than net. The manufacture of hand-made Cluny, introduced into China by the missionaries, has been so commercialized that real Cluny can be very low-priced. The Chinese use staple European patterns, but cotton thread is usually substituted for the linen thread of the Continent.

Cluny has been copied by machine in three ways :

a. The best reproduction is made on the circular machine (Fig. 119) which copies very successfully the braiding and weaving motions of the bobbins (sometimes using linen thread). Such lace is often called Barmen (see p. 148). A coarse texture is quite common ; outside of this feature, it is difficult to distinguish hand-made from circular machine-made Cluny.

b. Cluny made by the "burned-out process" (see p. 146) has the general appearance of Cluny but does not have the clear texture which weaving and braiding give. It is easy to see that this lace is not hand-made.

c. Cluny may be made on the Levers' machine. Such lace is easily recognized by the fact that threads of two different sizes are used.



FIG. 48. This sample of hand-made Cluny edging shows a design made of wheatlike units forming a cross and of simple figures woven of three sets of toile (Fig. 107). Picoted braided bars fill the open spaces giving a guipure effect.

The pronounced scallop has a picot finish.

IDENTIFICATION

The typical Cluny pattern has solid wheatlike units arranged in crosses or as spokes of a wheel, as well as simple coarse clothlike units (toile) woven of three sets of threads instead of two, as in the toile in most laces. These units may be ornamented by an overlay. The spaces are filled with a ground of bars (guipure) either with or without picots. Cluny edging shows a pronounced scallop.

COMPARISON

Cluny is most likely to be confused with Torchon. In real Torchon, the bars are made of twisted threads rather than braided threads as in real Cluny. The whole effect of Torchon is simpler.

Maltese lace shows the characteristic appearance of Cluny but is made of silk or rayon thread instead of linen or cotton.

SUITABILITY

Cluny lace washes well, is durable, and effective. It makes a most satisfactory lace for any purpose where these features are important. The threads, holding the "wheat ears" to the rest of the lace, are the weak point.

FORMS

Cluny is commonly made as insertion, edging, and banding, straight and zig-zag. It is also made into shaped pieces for edging doilies and other items, and into medallions of various shapes and sizes.

CLUNY

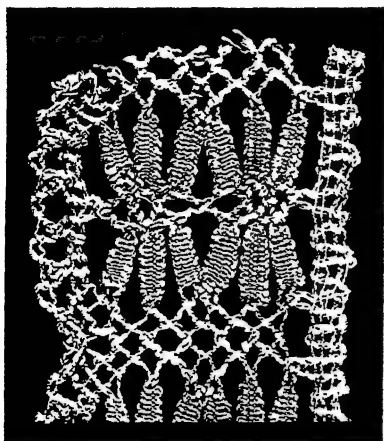


FIG. 49. Sample of a low-priced piece of edging. This type shows its Levers machine origin in the irregular texture of the bars, and the corded appearance of the "wheat ears" — instead of the smoothness of bobbin-made or circular machine-made Cluny. This lace uses two weights of thread in weaving both background and design — a sure sign that it is machine-made.

This lace is effective and gives good service. Its weakness, as in all Cluny, is at the point where the heavy "wheat ears" join the rest of the lace.

DUCHESSÉ

IMPORTANCE

Real Duchesse lace is associated with weddings. Much of the lace that is used for such festival events is not purchased for the occasion but is a family possession. Handsome lingerie and dress accessories may be trimmed with hand-made Duchesse; machine reproductions are used on less expensive merchandise.

INTRODUCTION

Real Duchesse lace is a pillow lace (see p. 131) made of linen thread. Bobbins weave the threads back and forth so as to produce both the clothlike texture which makes up most of the units of the design, and also the more open criss-crossing used for contrast in certain sections. These design units are usually in the form of flowers, leaves, or scrolls. The larger spaces between the units are filled in with braided bars or brides, ornamented with picots in the best work. The bars are bobbin-made. A cordlike thread outlines the units of the design or is used to add detail, like veining within some units. The veining line is not made by a separate thread, like a cordonnet, but is made of a bundle of the threads which are used separately in the lighter textured part of the work.

Duchesse lace is sometimes called Brussels lace, but more commonly a combination of Duchesse and Rose Point (Fig. 53) is called Brussels lace (see Bruges).

IDENTIFICATION

Whether hand-made or machine-made, Duchesse is recognized by the character and texture of the design, with its outlining cordonnet, its open ground of bars, and its picot edge. It is a guipure lace.

A. Design. Flowers, leaves, and scrolls have the woven texture of cloth, combined with a more open criss-cross effect obtained by the use of three sets of bobbins.

B. Cordonnet. A heavy cordlike thread, appearing on both sides of the lace, outlines the unit; to add detail within a unit, a group of many threads is taken from those used in lighter parts of the design. This thread lies entirely on the surface.

C. Ground. Braided bars ornamented with picots fill the open spaces.

D. Edge. The scallop is finished with a picot which is an integral part of the work.

COMPARISONS

Duchesse lace is like Bruges in design and workmanship. Bruges is coarser, but the dividing line between the two in this respect is apparently not fixed. There is a distinction between the two when veining appears as a detail. In the best Duchesse the veining thread lies entirely on the surface, and is made of groups of threads already used in lighter parts of the design. The heavy outline of the units of Duchesse is twisted and cordlike; in Bruges it is usually made of a group of parallel heavy threads. Duch-

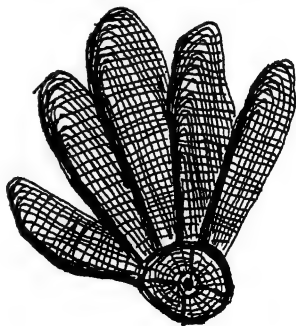


FIG. 50.

esse is similar to Honiton, an English lace, in design and texture. The distinction between them is indicated under Honiton.

SUITABILITY

Duchesse lace is suitable for trimming handsome fabrics. It is used on elegant lingerie, handsome table linen, and dainty handkerchiefs. It is a firm lace but requires special care in cleaning (see p. 160). It can be cut up into units, which can be regrouped in other shapes.

FORMS

Duchesse lace is sold as banding, edging, insertion, medallions; also as made pieces for the edges of handkerchiefs and fancy linens. The names of the older types of made pieces, such as are found in museum collections, are omitted.

DUCHESSE

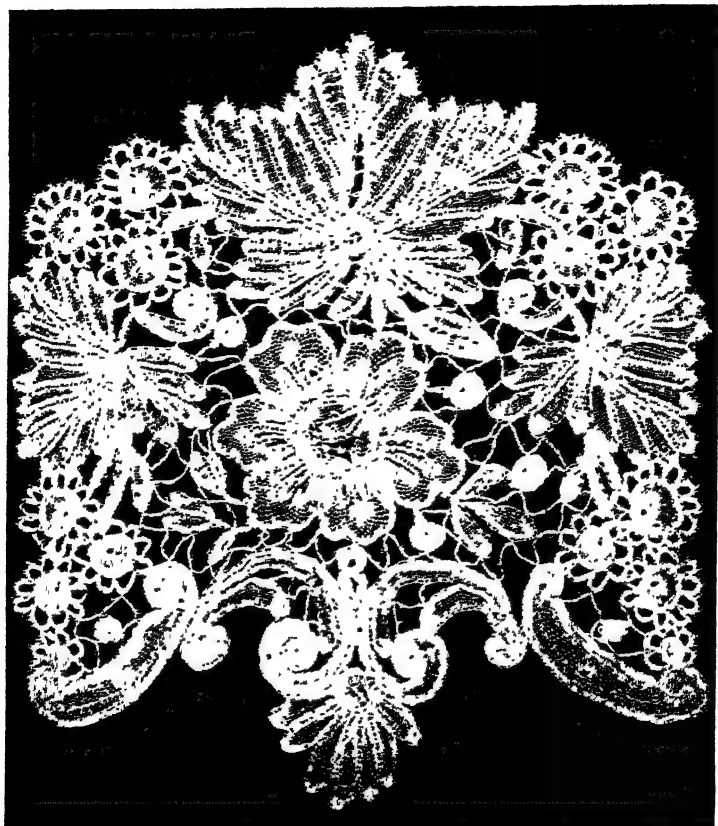


FIG. 51. This fine motive combines scrolls, flowers, and leaves. It shows the characteristic bobbin construction of the best Duchesse not only in the fineness of the work but in the cordlike character of the heavy outline. Besides this, one notes that the bundle of threads, which makes the veins, separates to make lighter parts of the design. The bars (brides) are ornamented with picots.

Both plain weave and open texture, made by crossing three sets of threads, are shown as toile in the design.

The spiderlike *à jours* (modes) in the center of the large rose, in the circle in the large leaf directly above the rose, and in the lowest circle in the design are needle-made, a characteristic which distinguishes fine Duchesse from Honiton, whose *à jours* are bobbin-made.

DUCHESSE

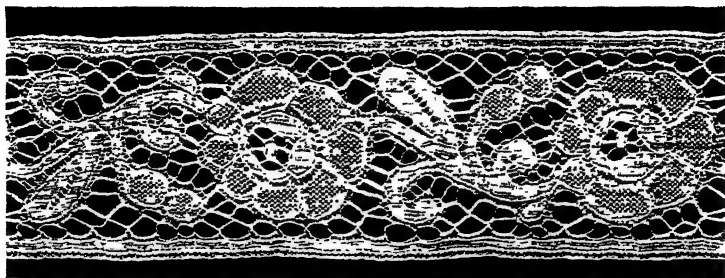


FIG. 52. This sample of insertion is a very good Levers machine reproduction of the texture and design of the hand-made lace. It shows the two forms of toile which are found in real Duchesse; it has the heavy outlining thread on the right side, and it has a background of bars. Note the spiderlike mode in the center of the rose units.

This lace is dainty and durable; it washes nicely. It is used for trimming lingerie.

DUCHESSE COMBINED WITH ROSE POINT
ALSO CALLED BRUSSELS LACE

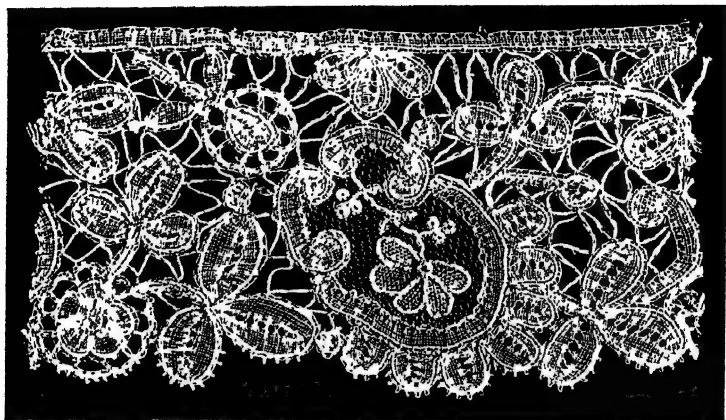


FIG. 53. This edging shows one characteristic of coarse Duchesse in the heavy cord used for outlining the units of the bobbin-made design. There is but one texture for the toile in the design. That this sample is not the finer Duchesse is shown by the careless braiding of the bars and the absence of picots on the bars.

Rose Point, a needle-point lace, is introduced in the large medallion. The more Rose Point, the higher the price of the lace.

Note the straight braid used at the top edge. The technical name for it is engrêlure. Note also the needle-made mode in the center of the rose unit at the bottom.

DUCHESSE COMBINED WITH ROSE POINT

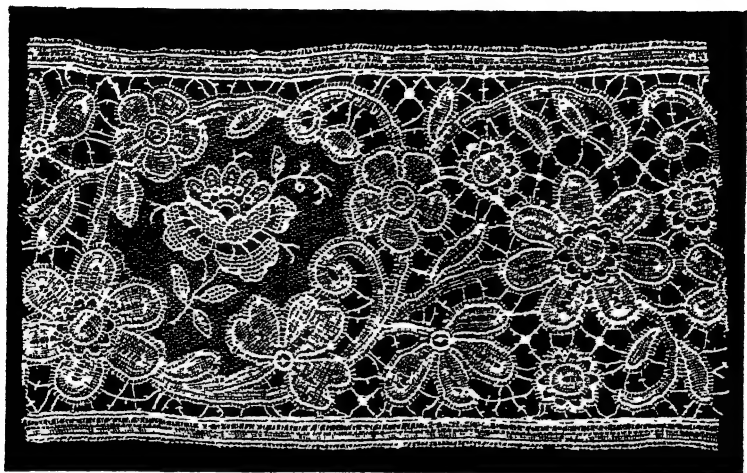


FIG. 54. This machine-made insertion introduces a separately made and embroidered net ground in order to produce the Rose Point effect. The body of the lace — the toile, picoted brides, and engrêlure (heading) — are made by the burned-out process (p. 146). Note the spiderlike modes used in the center of some of the rose and leaf units.

The woven texture of the toile and the braided effect of the picoted brides are copied very well. The design of this lace is similar to designs commonly used in hand-made lace of this type.

FILET

IMPORTANCE

Filet is now the lowest priced of the hand-made laces; at the same time it is very durable. The low price has made this lace seem common and so there is little demand for narrow Filet for trimming underwear and dress accessories. The Chinese, whose poorly paid handwork accounts for the low price of narrow Filet, copy also the large pieces of coarse Filet which are so effectively used for bed spreads, table covers, and scarves.

INTRODUCTION

Filet has its origin in the net used by fishermen. Like that net it is made with a netting needle filled with thread, the size of the square hole being regulated by a mesh.



FIG. 55. (A) Netting Needle to hold the thread used in making Filet Ground.



FIG. 55. (B) Flat Mesh, actual size, used in making ground for Filet, p. 71.

The square-meshed ground of Filet is very strong and firm because of the secure hand-tied knot at each corner of each square. Coarse hand-made mesh, as well as machine-made, is sold in the drapery departments of some stores.

After the net is made, a pattern is darned in and the edges finished with buttonhole stitching.

The price of Filet, whether narrow as in edging, or in large pieces, as in bedspreads, depends first, on whether it is made of cotton thread, mercerized cotton thread, or linen thread; second, on whether the Filet is made in China or Europe; third, on the fineness of the mesh — this is stated as the number of holes in the width of the piece; fourth, on the amount of detail in the design.

It is said that dealers can distinguish linen from cotton mesh by pressing it between the thumb and finger. The linen knot leaves a deeper and more permanent indentation.

A large amount of handwork is involved in making Filet.

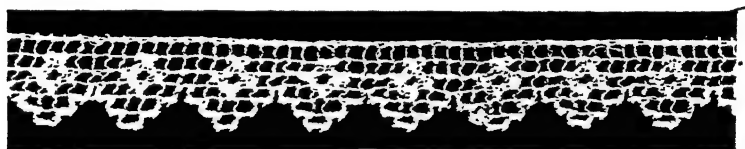


FIG. 56.

For example, in a yard of "six-hole" Filet edge which retails at fifteen cents, there are at least 2500 hand-tied knots! Then the pattern must be darned in and the edge button-hole-stitched.

In the best grades of Filet, the straight edge is finished as the mesh ground is made. In low-priced Filet, the straight edge shows cut ends of thread projecting through the loose buttonhole-stitch finish. Most of the Filet edge and insertion in the stores is of the second type.

Machine reproductions of the mesh and design of fine hand-made Filet are used for trimming lingerie and dresses. The demand for such lace has markedly decreased because of the low price of Chinese handwork. Some Filet uses a machine-made ground as a basis for the hand-darned design. Fine and coarse Filet patterns are copied in hand-crochet. This

work is done commercially by women of Armenia and the adjacent countries. There are also circular machine (*q.v.*) reproductions of very coarse Filet patterns. These are used to edge curtains.

IDENTIFICATION

Both types of machine-made Filet reproduce the effect of the hand-made original square-mesh ground, woven design, and buttonhole-stitched edge.

The distinction between European and Chinese Filet is usually made in this way: European Filet uses linen thread and the straight edge has a natural finish. Chinese Filet uses cotton thread and the straight edge usually shows cut ends of mesh threads projecting through the loosely buttonhole-stitched edge.

DIAGRAMMATIC ILLUSTRATION

A. Ground. The knotted square mesh distinguishes hand-made lace from the others.

B. Design. The darned-in design has angular outlines because of the square mesh it fills.

C. Edge. The scalloped edge is finished with buttonhole stitches.

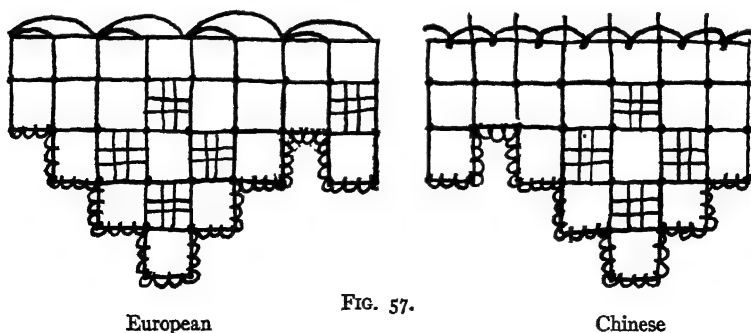


FIG. 57.

European

Chinese

COMPARISONS

Filet is not easily confused with any other laces except Armenian and Buratto. In Armenian lace, there is no darned-in pattern; in Buratto, the pattern is darned in on a specially *woven* ground.

SUITABILITY

Filet washes well, is durable, and effective.

FORMS

Filet lace is sold as edging, insertion, medallions, and in large pieces for interior decoration.

ANTIQUE FILET

This is distinguished from ordinary Filet in one of two ways.

A. Some Antique Filet has a braidlike overlay. It is connected loosely to the basic mesh.

B. Some Antique Filet shows needlework, filling in some of the meshes and making a design lighter in texture than that which is darned in.

Both overlay and meshlike filling stitches may appear together in one piece.

TUSCAN FILET

This uses an extra thread or group of threads which are worked in with the needle to outline units of the design or make scroll-like details.

FILET TIRÉ

This is not made out of thread but from linen or cotton cloth. Threads in both directions are drawn so as to leave a canvaslike texture. A sewing thread is used to darn in the

pattern as in regular Filet. A sewing thread holds in position the crossed bars which form the background, making its holes clear and distinct. The cut edges are finished with button-hole stitches.

Filet tiré is not as durable as regular Filet, especially when used as edging. It has the advantage that, being made in the cloth, it shrinks with the cloth.

If cloth for the pattern is left as the threads are drawn, the work is called Mosaic.

Filet tiré is made in patterns — bands, edges, medallions *in* handkerchiefs, fancy linen, dress patterns, and lingerie. It is occasionally sold by the yard.

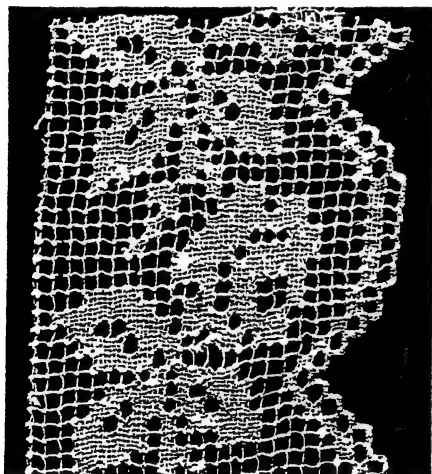


FIG. 58. A Chinese-made edging of cotton showing the rose design which is frequently used.

The straight edge of this sample, finished with a loose buttonhole stitch, shows by the projecting ends of the cut threads, that it has been cut from a large piece.

The scalloped edge of this sample is carefully finished.

FILET

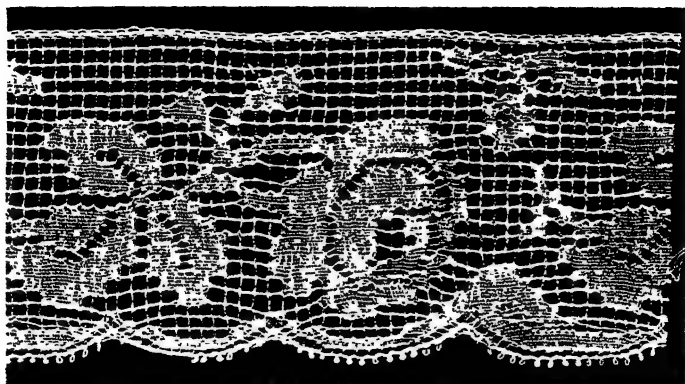


FIG. 59. This sample of fine Levers' machine Filet reproduces, by weaving, the square-meshed ground and characteristic rose pattern. It is easily distinguished from hand-made Filet by the absence of knots at the corners of the squares which make the ground.

Lace like this is used to trim lingerie and dress accessories; also to trim dresser scarves and other items for interior decoration. Large pieces of this type are used for bed spreads, dresser scarves, table decorations, and curtains.

FILET

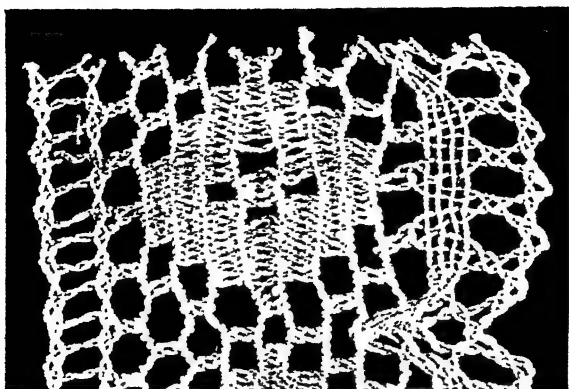
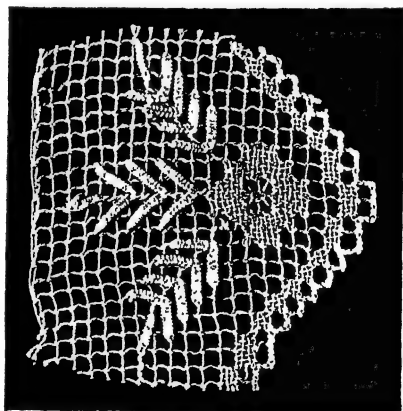


FIG. 60. This sample of coarse Filet edging, made on the circular machine reproduces the texture of crochet-Filet. It is a durable and effective lace which is used to trim bed linen and other household items.

This type of lace is also made in rayon.

FILET ANTIQUE

FIG. 61. This edging, made of cotton, shows the overlay which often characterizes this type of Filet. The straight edge was finished as the hand-knotted ground was made, showing a high grade of workmanship.



FILET ANTIQUE

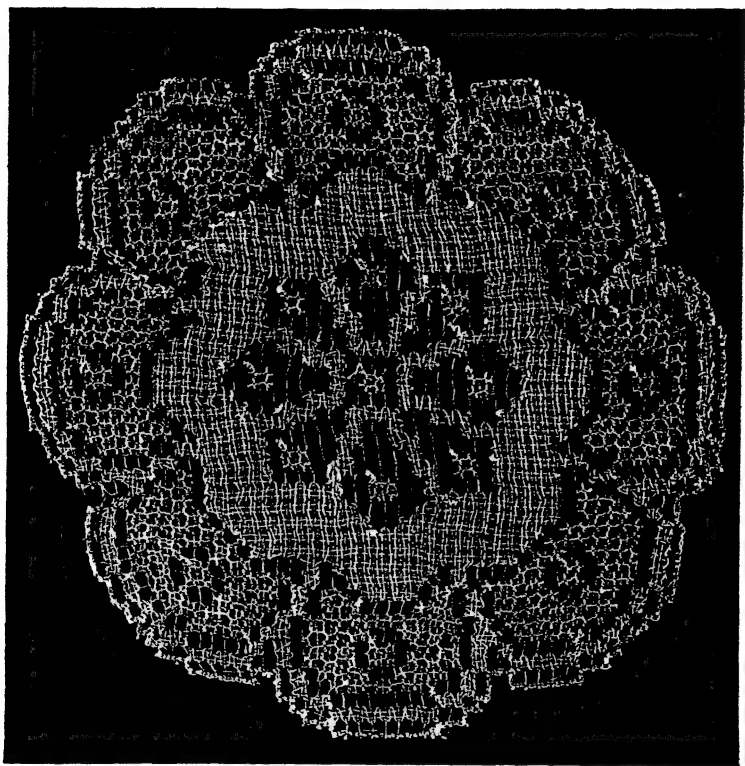


FIG. 62. Doily, showing design made (a) by darning as in ordinary Filet, and (b) by a lighter buttonhole mesh.

TUSCAN FILET

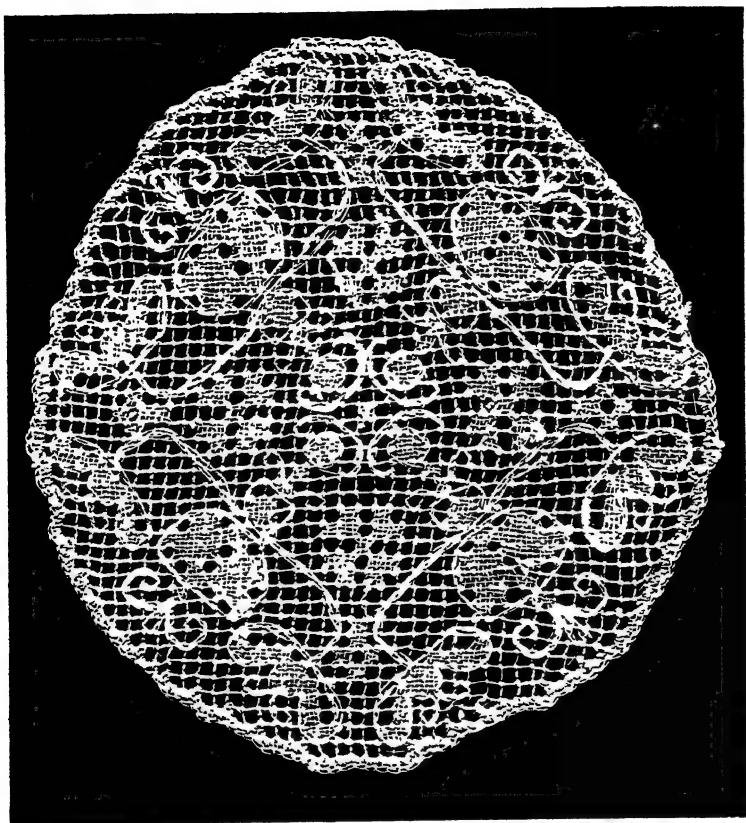


FIG. 63. This doily shows the use of extra threads, run in with the needle to outline parts of the design and to form scroll-like details. The edge is crocheted. This is quicker than buttonhole stitching and shows a more even outline than is possible with buttonhole stitching (cf. p. 73).

FILET TIRÉ

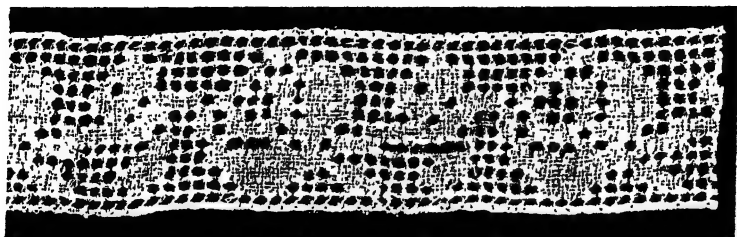


FIG. 64. In this sample of insertion, the square-meshed ground is made by drawing threads in the fabric. The crossing of the threads which are left is held by a sewing thread, thus making the holes clear and distinct. The same sewing thread is used to darn in the rose and leaf pattern so often used in regular Filet. Both edges are finished with buttonhole stitches.

Filet tiré has a softness not possible when the knotted ground is used. It is not as durable as regular Filet.

Filet tiré is frequently made as an integral part of a larger piece of work, as in fancy linens and handkerchiefs. In these cases it is sometimes called Fil-tiré. The Filet tiré in handkerchiefs is usually Chinese work and may use a cotton ground.

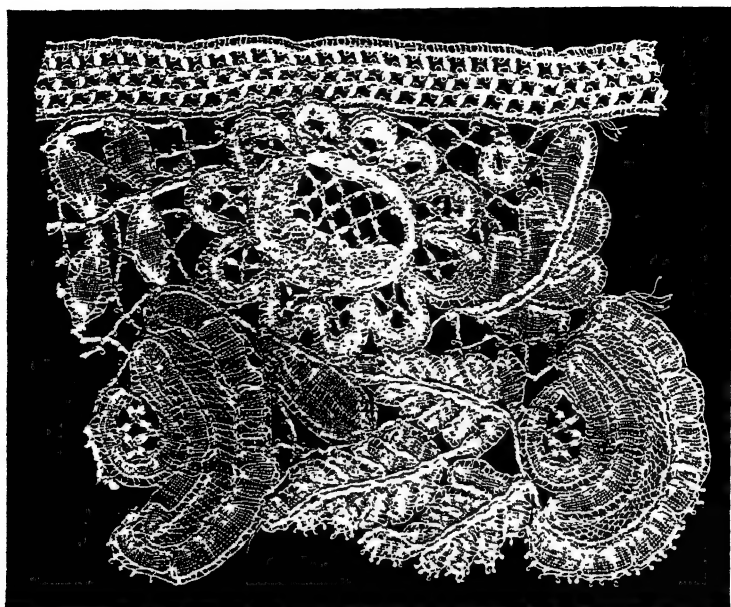


FIG. 65. Sample of a fine English-made bobbin lace very similar to the best Duchesse (p. 62) in construction and appearance. It is made in units which are later joined by bobbin-made picoted brides. This lace was popularized by Queen Victoria. It is this lace which was copied in novelty braids as "fancy-work" about twenty years ago.

Note the use of engrélure (p. 161).

This lace shares with Duchesse in popularity for trousseau use.

It differs from Duchesse in the use of bobbin-made à jours or modes, instead of needle-made.

IRISH CROCHET

IMPORTANCE

Irish crochet like Filet has been cheapened, and so appears less desirable, because it was made in great quantities in China. Some is still used to trim lingerie and neckwear. Some crochet lace in *very* heavy thread is used in interior decoration.

INTRODUCTION

Irish crochet was in the beginning an effort to copy the effect of Point Venise (Fig. 98) with the crochet hook. The Irish crochet we see today usually has roses and shamrocks in the design. The original laces, either of the Point Venise type or with the shamrock and rose design, were so fine and handsome that they were used to trim formal gowns.

"Irish" crochet, whether made in Europe, China, or the Eastern Mediterranean countries (the coarsest type), is made in units which are joined as the work proceeds. The scalloped edge and the finish to the straight edge are added after a strip of medallions is completed (Fig. 67).

The best Irish-made (or French- or Belgian-made) crochet lace is fine. It has been crowded out by Chinese competition. Its straight edge is usually finished with a solid row of small crochet stitches. The picot which ornaments the bars is knotlike and dainty. On the other hand, one usually finds that the straight edge on Chinese crochet is made of chain stitches and that the picot has the form of a loop. This last is similar to the distinction in technique between Italian- and Chinese-made Venise.

Crochet laces are graded as to fineness of thread used, closeness of the stitches in the solid parts of the work, and closeness of the motives to one another. There are three grades of Chinese crochet on this basis — Swatow (best), Siccawei, and Shanghai (poorest). These are the names of the sections of China where the lace is made. "Sale" laces and those on lower-priced merchandise usually belong to the coarse thread, loosely crocheted class. They will wear well — as all crochet lace does — but will not have the beauty which the discerning can see in fine thread and closely set stitches.

A simple picot edging can be used to emphasize the difference in quality and price.

In the trade, the width of crochet lace is reckoned not only

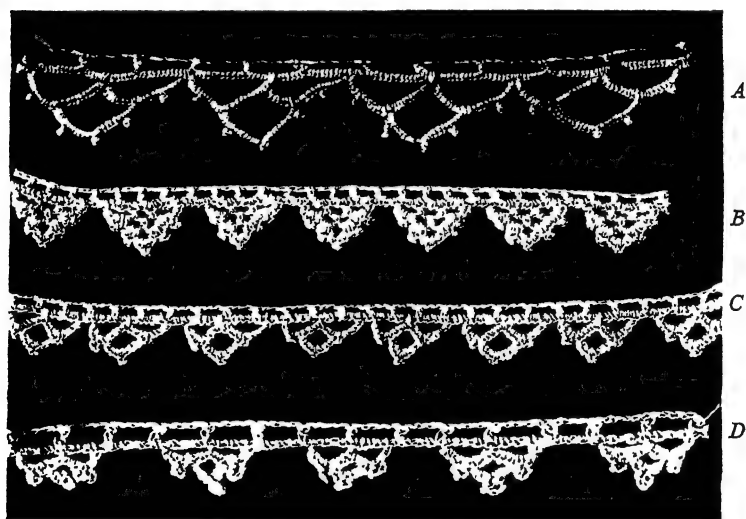


FIG. 66.

- A. Needle-point picot (made in Cyprus).
- B. Irish-made crochet picot.
- C. Chinese-made crochet picot (Swatow).
- D. Chinese-made crochet picot (Siccawei).

in inches but by "beans" — the oblong-shaped spots which surround the central figure of a design (see p. 81).

Crochet lace designs are reproduced by the burned-out process (see p. 146); the texture is entirely different from that produced by crochet stitches.

IDENTIFICATION

A. Ground. The square meshes are crocheted of chain stitches and often ornamented with picots.

B. Design. The rose (often with two or more layers of petals making a distinct right and wrong side) and leaf are the most common units for the design.

C. Edge. This is usually a firm buttonhole scallop of characteristic three-part construction.

COMPARISON

This lace is easily recognized by its characteristic pattern, ground, and edge, whether it is hand-made or machine reproduction.

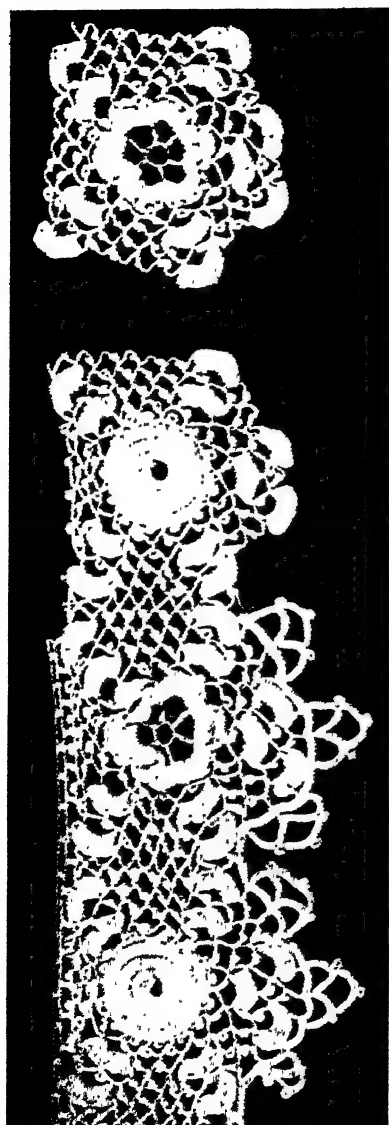
SUITABILITY

This lace is durable and washes well. Finely made Irish crochet is a handsome trimming.

FORMS

Irish crochet is made as edging, insertion, medallions, and shaped pieces.

IRISH CROCHET



A

B

C

FIG. 67. A Chinese-made edging which has been ravelled so to show (A) individual unit (see p. 77); (B) unit joined to other units; (C) scallop and top edge added.

The Chinese origin shows in the chain-loop picot, the absence of row of small crochet stitches at top edge.

This is a "two-bean" edge — the beans are the solid oblong shapes which appear at the four corners of the medallion (in the scallop too, in this case). They measure the value (width) of the lace.

IRISH CROCHET

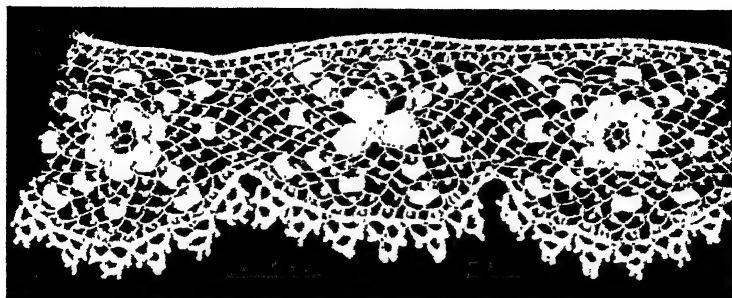


FIG. 68. This sample of edging was probably made in Ireland (or France or Belgium). It is made of fine thread; the medallions are close together; the straight edge is reinforced with a row of small, closely spaced stitches; the picots are knotlike.

The wide-scalloped edge is finished with the firm three-part scallop characteristic of this lace, no matter where it is made.

This edging is a "two bean" width.

IRISH CROCHET

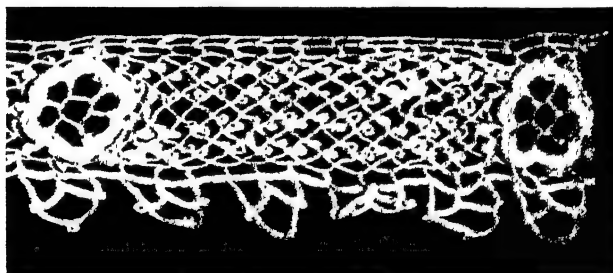


FIG. 69. This sample of Chinese-made crochet edging shows its origin in the wide-spaced medallions, in the loop form of the picots which almost fill the meshes, and in the straight edge not reinforced with a close row of extra crocheting.

The characteristic three-part scallop finishes the second edge.

MALINES AND TULLE

IMPORTANCE

These delicate silk, rayon, or rayon and silk nets are usually thought of together and often used interchangeably. They are machine products which are used chiefly for party dresses, scarves, and wedding veils.

INTRODUCTION

Malines is the name of a Belgian town, called Mechlin by the English (p. 87). Tulle is said to take its name from the French town of Toul.

IDENTIFICATION

Malines is more open in texture than Tulle and has a diamond-shaped mesh. As the diagram shows, the mesh is made up of vertical warp threads exclusively.



FIG. 70.

Tulle has a hexagonal mesh like that of Brussels Net (p. 34); that is, Tulle has not only vertical warp threads but diagonal traverse threads to add strength. Tulle may be considered as light-weight silk (or rayon) Brussels Net.

A heavy gluelike dressing is used in finishing these nets; it gives crispness and adds durability. Dampness softens this dressing, weakens the fabric, and makes it limp. This can be shown by thoroughly

wetting the cross-wise edge of a piece of one of the nets and then rubbing dry with a cloth — the fabric becomes soft and the threads can easily be pushed apart.

FORMS

These materials are manufactured in 72-inch widths. They come in white, black, and colors.

MALTESE



FIG. 71. The lace which this edging represents is not in style always. The sample is a bobbin lace, made of rayon to imitate a silk original. If this lace were made of linen or cotton it would be called Cluny, for it has the characteristic "paddles" or "wheat ears" of that lace.

MARGOT

IMPORTANCE

This showy modern lace is not often sold as yardage. It is usually found as ruffles trimming elaborate negligées.

INTRODUCTION

Margot lace, like Breton, uses a plain net foundation which is embroidered by means of a Schiffli machine which reproduces the design many times with one operation. However, the net for Margot should be silk net, and the embroidery should use but one weight of thread — a heavy cotton thread.

IDENTIFICATION

A. Ground. This is a very light-weight silk net.

B. Design. This is quite sketchy. It is made of machine embroidery in heavy cotton thread.

C. Edge. There is a pronounced scallop.

COMPARISONS

Margot is most like Breton; that lace, however, uses two sizes of thread for its embroidery — a fine thread for the design and a heavy thread for the cordonnet.

SUITABILITY

Margot is a fragile lace. The embroidery is much too heavy for the very fine silk net; the net itself seems to tear very easily. The lace, of course, requires dry cleaning, rather than washing.

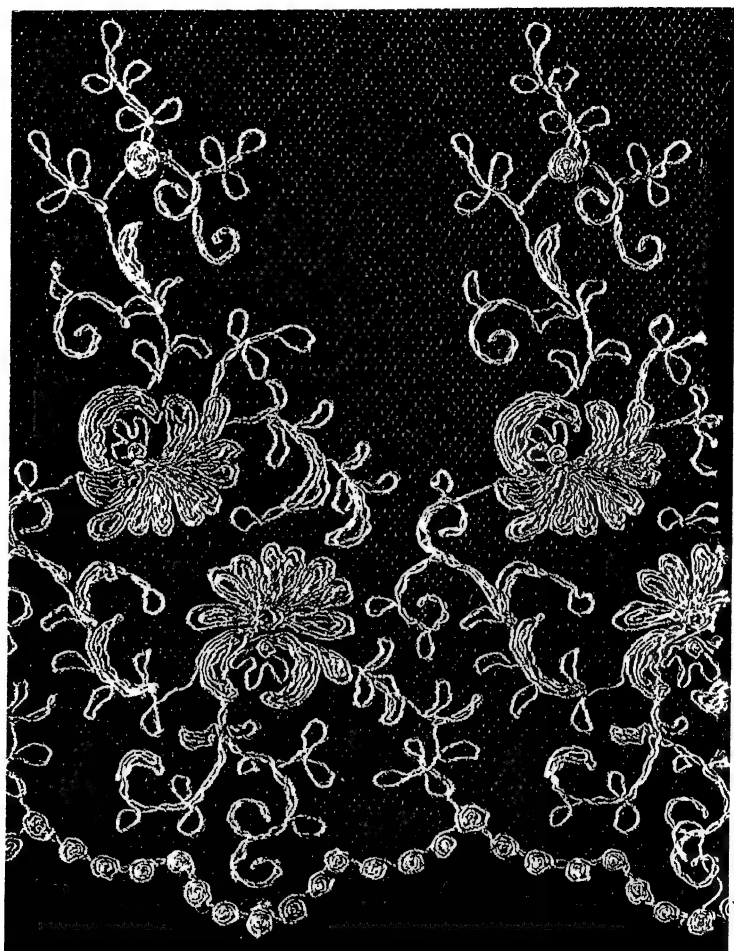


FIG. 72. This piece of flouncing shows the sheer silk net ground of the tulle type, the showy pattern made by embroidering in heavy thread by machine, and the deep-scalloped edge.

The light net ground allows this lace to be used as ruffling; the weight of the embroidery gives a desirable body.

MECHLIN

IMPORTANCE

Hand-made Mechlin lace is a pillow lace, very expensive. The machine-made lace is used to edge handkerchiefs, trim dainty underwear, and give the "lingerie touch" to dress accessories.

INTRODUCTION

Mechlin is the English name for the Belgian town of Malines (see p. 82). In the seventeenth century the sheerness of "real" Mechlin caused it to be called a "summer lace." It is this same fineness which today distinguishes machine-made Mechlin from all the other laces. Machine-made (cotton) Mechlin resembles Valenciennes in construction with two exceptions: (1) it is made of finer thread (2) the design is outlined with a cordonnet.

IDENTIFICATION

A. Ground. Machine-made Mechlin has a very fine six-sided meshed ground (réseau).

B. Design. The flowers which make the design have a very sheer texture as in the finest linen. The design is decorated with openwork (à jours).

C. Cordonnet. A distinct outlining thread characterizes the design and the ground. It is woven in when the lace is woven. The floats are clipped when the lace is "finished" (Fig. 75).

D. Edge. There is little indentation to the scallop which is usually finished with a picot.

COMPARISONS

Mechlin resembles Chantilly in its fineness — but Chantilly has a silk ground.

Mechlin resembles Valenciennes — but Valenciennes has no cordonnet.

Mechlin resembles Alençon — but Alençon is much heavier and has less ground (*réseau*) in proportion to the design. Mechlin design is very definitely sheer in texture.

SUITABILITY

Mechlin combines with plain net and tulle as in wedding veils; it combines with fine cotton, linen, and silk fabrics and so is used in trimming dress accessories and lingerie. Mechlin is not as durable as Valenciennes.

FORMS

Mechlin is sold as edging, insertion, and flouncing.

MECHLIN

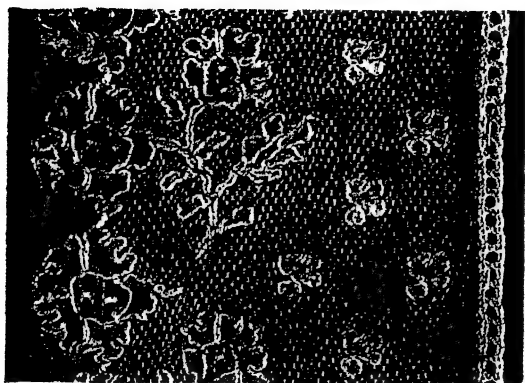


FIG. 73. Sample of hand-made (bobbin-made) Mechlin. Design, à jours, and net ground are made as the work proceeds. The cordonnet which is hand-run after the lace is finished, appears to equal advantage on either side of the lace.

The sheerness of real Mechlin caused it to be called a "summer lace" in contrast to the richer, heavier Alençon which was called a "winter lace."

The characteristic Mechlin net and floral pattern show clearly in this piece.

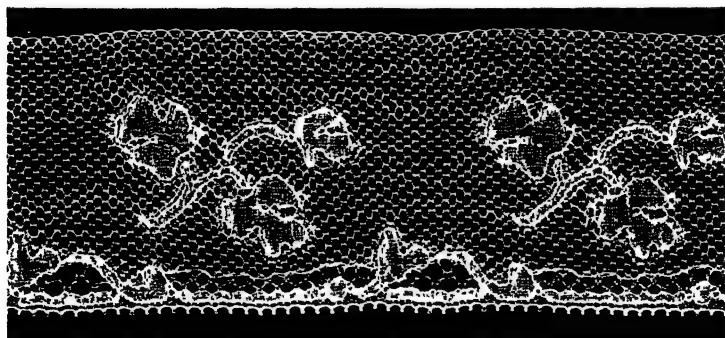


FIG. 74. Sample of Mechlin edging showing six-sided mesh ground, sheer plain-weave textured design with simple à jours, outlining cordonnet and picot edge. This type of lace might be used to trim very dainty lingerie and dress accessories.

MECHLIN

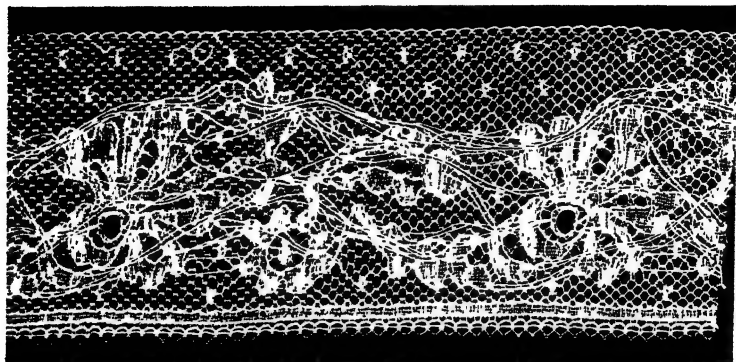


FIG. 75. This sample shows the uncut floats of cordonnet and also of the thread used to make the dots which ornament the net ground.

This sample has the other identifying characteristics of Mechlin — à jours within the design and straight edge finished with a picot.

Lace like this is sometimes called Alençon Val.

MECHLIN

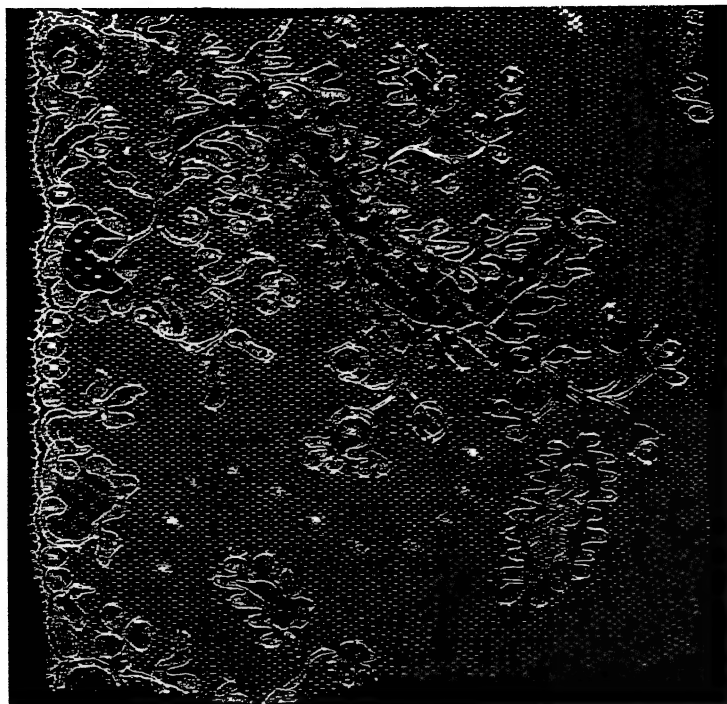


FIG. 76. Lower edge of a piece of Mechlin flouncing which has the appearance of Chantilly as far as general appearance is concerned. This lace is all cotton. The ground has a six-sided mesh, the design has much decoration in the form of *à jours*. The cordonnet (showing clipped ends of floats) is distinct. The almost straight edge is finished with picots.

This lace (courtesy Birkin and Co.) is identical with that used by the Duchess of York in her wedding outfit.

MILAN

IMPORTANCE

This is one of the laces which is found in many stores both as "real" lace and in machine reproduction. It is used mostly for trimming dresses and fancy linens because of the heavy effect of the design. Light-weight Milan is used in trimming lingerie.

INTRODUCTION

The "real" Milan in the stores has a design made of a straight machine-woven braid, twisted, curved, and shirred into the proper outlines. The spaces are usually filled with a coarse network (*réseau*) made with the needle. There are often other simple hand-made stitches introduced to fill in the larger spaces of the design.

The appearance of Milan is somewhat similar to that in the lace which used to be called Battenberg or Renaissance. It has recently been reintroduced and called Belgian, Astrid, or Bohemian.

Milan lace, entirely machine-made, copies the tape effect in the design, but uses a variety of meshes for the ground. This is a cotton lace.

Some laces of the Ciré type used the tape design of Milan (Fig. 47).

IDENTIFICATION

A. Design. The tapelike character of the design is very pronounced in both "real" Milan and the machine reproduction. It is a Guipure lace (p. 134).

B. Ground. The ground in the lace called "real" Milan is a coarse, hand-made network, formed of buttonhole stitches. The ground in the machine-made Milan is made of different types of net mesh.

C. Edge. The edge shows a little scalloping and a picot finish.

N.B. To be "real" Milan, tape as well as net should be hand-made.

COMPARISONS

This lace, and its variations, is not liable to be confused with any other lace.

SUITABILITY

The lace is heavy and showy and durable.

FORMS

The lace is sold as edging and insertion; also as shaped pieces for collars and for fancy linens.

MILAN

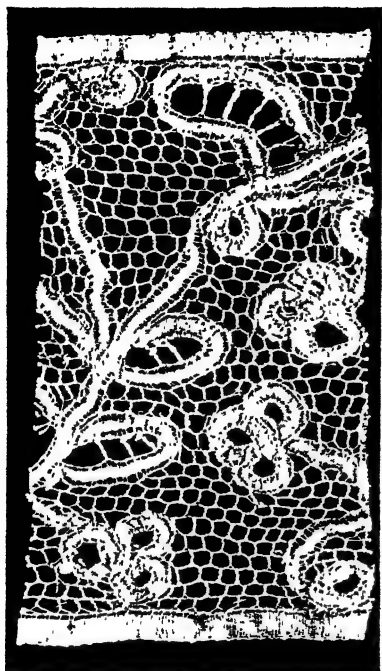
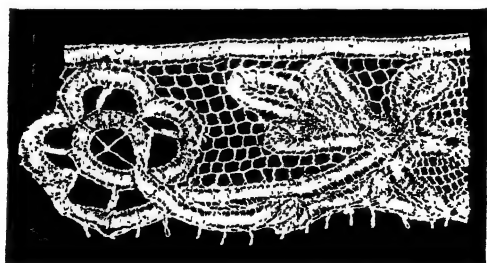


FIG. 77 A. This insertion is called "real" Milan because the spaces made by the (machine-made) tape which forms the design are filled with a needle-made network of buttonhole stitches.

Some extra needle-made stitches are introduced within the design.

FIG. 77 B. The edging shows finer workmanship in the *à jours* and a hand-made picot finish.



MILAN

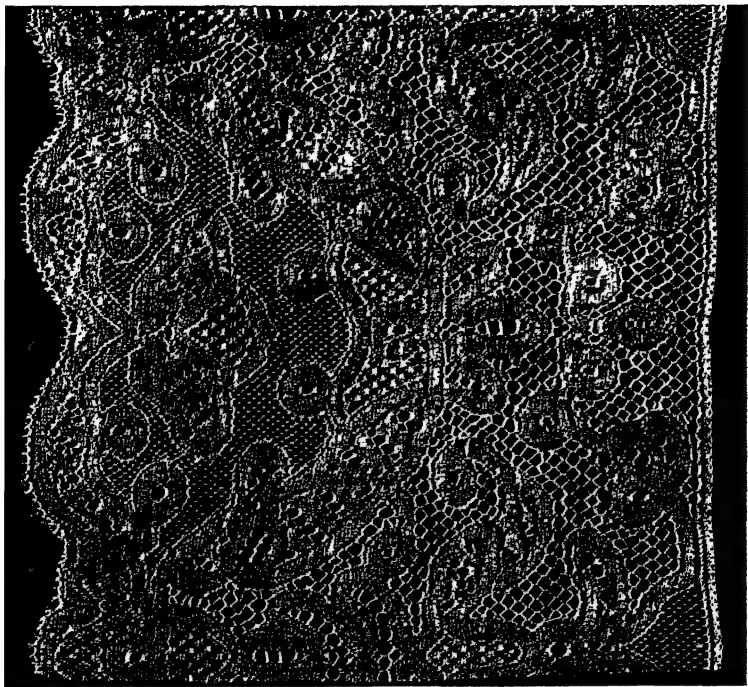


FIG. 78. This machine-made Milan edge from Birkin and Co., Nottingham, England, shows the tapelike character of the design of the hand-made original. Note that the tape here has the effect of an openwork edge, so often found in the tape used in making hand-made lace.

Some *à jours* are introduced within the design. There are two textures of net in the ground. The scalloped edge has a picot finish. Lace of this type is used in trimming lingerie.

POINT D'ESPRIT

IMPORTANCE

This cotton lace which may be considered as a dotted Brussels net (p. 34) can be used for almost any purpose for which Brussels net is used. Pieces an inch or so in width may be used for trimming, like footing. (See Fig. 35.) The all-over is used to make party dresses, to line bassinets, to make fancy pillows and bed coverings, as a decoration for baby carriages, and for curtains.

INTRODUCTION

The making of a dot in a machine-made net constituted a real achievement. The dot is made as the net is made and uses two threads from the body of the material. Various groupings of dots are also used and larger dots — round, as in "coin spots," and other shapes are made for dress materials.

SUITABILITY

This dainty lace washes well and wears well. In all-overs and flouncings care must be taken that it is not pulled out of shape in laundering.

FORMS

Dotted net, the other name for Point d'Esprit, is made in narrow widths, as all-over, and as flouncing, usually with dots graduated in size. It is dyed in various colors and black.

POINT D'ESPRIT

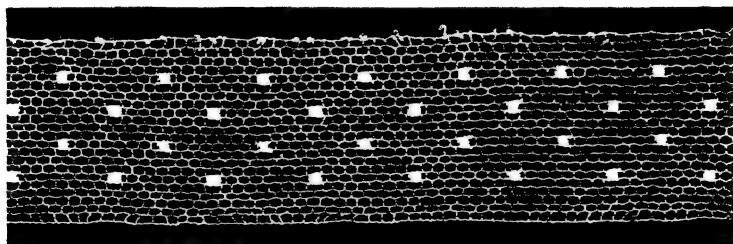


FIG. 79. This sample of footing is the kind used to trim lingerie and dress accessories. It washes well and wears well.

POINT DE PARIS

IMPORTANCE

This French (or Belgian) bobbin-made lace, together with the machine reproductions of it, has become very popular for trimming lingerie, dress accessories, and fancy linens.

INTRODUCTION

Point de Paris is a light, dainty lace, quite inexpensive even when hand-made. There is one very good type of reproduction made by the Circular or Barmen machine (see p. 148) whose threads copy the movements of the bobbin threads used in making the pillow lace. It is hard to distinguish lace made in this way from the hand-made originals (Fig. 82). Most reproductions are made on the Lèvers' machine.

IDENTIFICATION

A. Ground. The ground is characterized by a six-pointed star-mesh (réseau) which is the same as the fond Chant used in real Chantilly. This ground is light and dainty in appearance, but is strong.

B. Design. The design of clothlike texture is sheer, but contrasts well with the ground and stands out distinctly. The design may consist of simple figures or of the forms of animals or flowers.

C. Cordonnet. A thicker thread usually outlines the forms of the lace.

D. Edge. The very shallow scallop is ornamented with picots.

DIAGRAMMATIC REPRESENTATION

Point de Paris edge showing shallow picoted scallop, "wire ground" or fond Chant, made of three sets of threads. Each set of threads is made of two threads twisted together. As the three sets of threads cross one another they weave together to make the characteristic six-pointed star emphasized in the diagram. The plain-weave design is outlined by cordonnet.

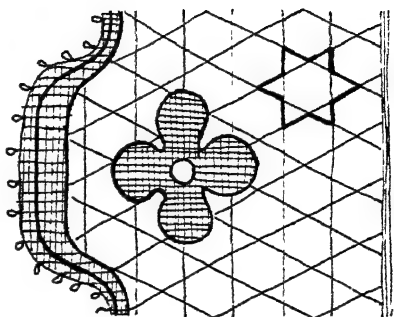


FIG. 80.

COMPARISONS

Point de Paris is most likely to be confused with Binche. The latter has an entirely different ground (Fig. 20).

Point de Paris with its light-textured pattern is similar in appearance to Mechlin. The six-pointed star ground of the former distinguishes them.

SUITABILITY

Point de Paris is substituting for Valenciennes as a perfect wash lace. The new designs which are being introduced help to keep up the demand.

FORMS

This lace is made as edging and insertion in the narrower widths. Edges with made corners are especially designed to edge handkerchiefs and doilies; circular pieces are made to use with fancy linens.

POINT DE PARIS

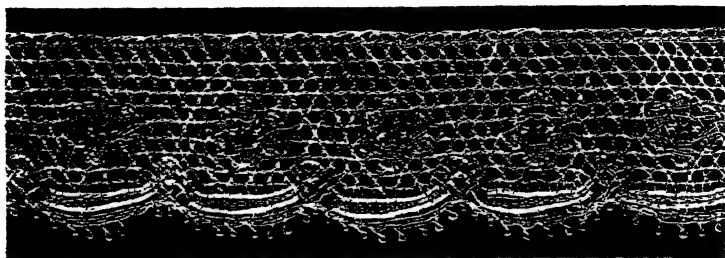
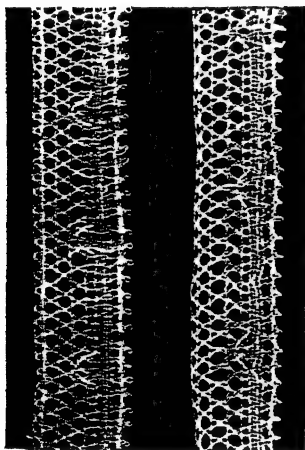


FIG. 81. A simple pattern of hand-made edging, showing all of the identifying marks of this lace — shallow picot, finished scallop, mesh ground showing six-pointed star, and cloth-textured design.



*Courtesy Birkin and Co.,
Nottingham, England.*

A

B

FIG. 82. Two samples of edging from Birkin and Co. A is hand-made, B, which copies the design and texture of the first on a circular machine, can hardly be distinguished from it but may be sold at a lower price than the hand-made lace.

The samples show plainly all the identifying characteristics of Point de Paris.

POINT DE PARIS

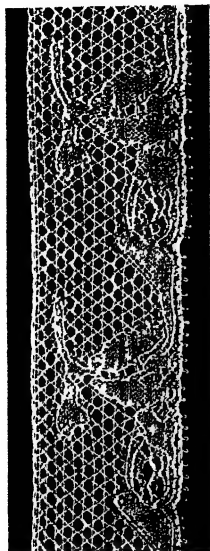


FIG. 83. Sample of Levers' machine reproduction in modern design: the almost straight edge, the picot finish, the ground mesh with characteristic six-pointed star of "wire ground" or fond Chant, the cloth-textured design outlined with cordonnet. The machine origin of this lace is evident in the ground where two sizes of thread are used.

Realistic animal forms are also used in this lace.

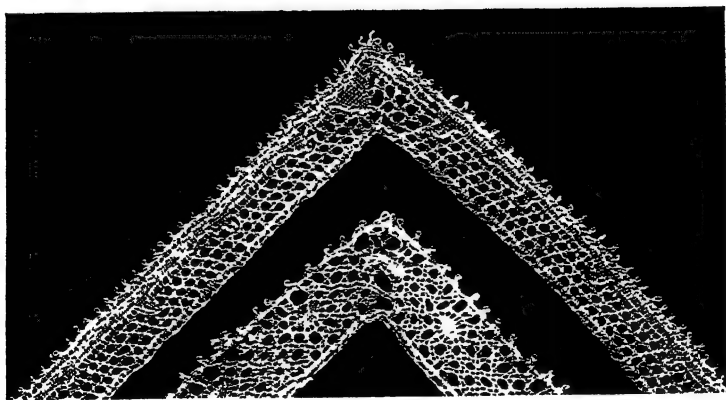


FIG. 84. These two made corners are part of handkerchief borders. The top one is Point de Paris; the lower one is Binche (without cordonnet). The similarities and differences in appearance are easily seen in comparing these two borders.

Both are bobbin-made.

PRINCESS LACE

IMPORTANCE

This lace is used chiefly for trimming wedding veils and wedding dresses; it is occasionally used for coverlets and baptismal robes for infants.

INTRODUCTION

There are two kinds of Princess lace in the stores — Princess Guipure (p. 134) and Princess Appliqué. Both are made of combinations of plain and fancy machine-made braids. In the first-named lace, the units are grouped together and either directly joined by sewing or by needle-made bars which help to fill the open spaces. In the second case, the units are lightly sewn on a net ground. The effect of a fine piece of Princess Guipure is somewhat the same as that of Duchesse. Both Princess Guipure and Princess Appliqué are called "real" lace in some stores because there is some handwork involved.

IDENTIFICATION

A. Design. Machine-made braid and flowerlike motives are typical of this lace.

B. Ground. The ground may be (a) net which appears also under the machine-made units of the design, or (b) plain or picoted bars may fill the open spaces.

COMPARISONS

Princess lace is not usually confused with other laces.

SUITABILITY

The net ground or the bar ground give an open, dainty

appearance to this lace so that it combines nicely with net or tulle. It should be dry cleaned.

FORMS

This lace is usually sold as edging, flouncing, or banding.

PRINCESS APPLIQUÉ

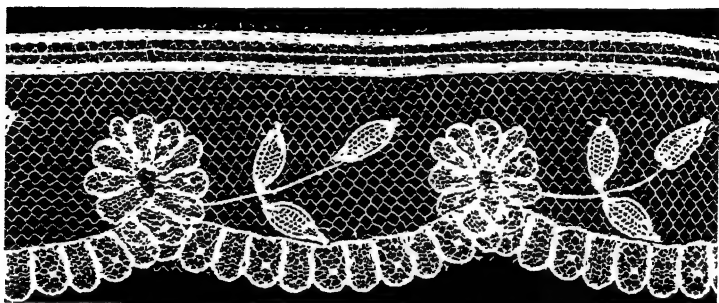


FIG. 85. In this sample of edging, two types of novelty braid are sewn on Brussels net. Heavy thread is run through the net to form the stems of the leaf sprays.

A straight braid is used as engrelure.

PRINCESS GUIPURE

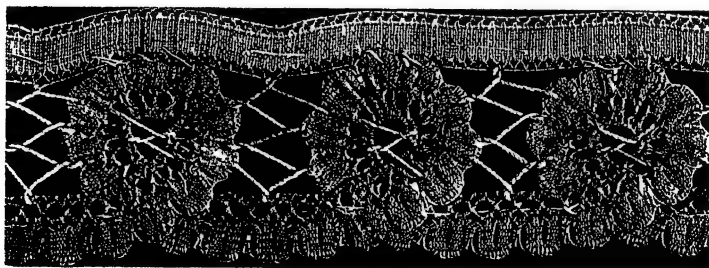


FIG. 86. This sample of a very coarse edging uses two types of machine-made braid. Very simple needle-made stitches of heavy thread fill the background spaces as well as those within the design.

Such a lace is often called "hand-made."

RENAISSANCE

IMPORTANCE

This lace, which is also called Belgian, Astrid, or Bohemian, is sold usually in shaped pieces for trimming dresses.

INTRODUCTION

In the late nineties this lace, which was called Battenberg, was made as "fancywork" by many women. It was used to trim dresses, fancy linens, and curtains. It was also made commercially.

In making it by hand, a straight machine-made braid is basted on stiff paper and the open spaces are filled with fancy stitches showing as à jours within the design, and also as brides, forming a background.

IDENTIFICATION

The characteristics of this lace are very distinct, no matter whether it is hand-made or machine-made.

A. Design. There is a tapelike braid effect outlining the design. Fancy openwork fills the spaces within these outlines.

B. Ground. Bars connect the edges of the tape design, making this a typical guipure (see p. 134) type of lace.

COMPARISONS

Two other tape laces are Milan and Princess guipure. Milan (*q.v.*) lace usually uses a net ground, rather than the bride ground of Renaissance lace. Princess (*q.v.*) uses novelty braids instead of the straight braid of this lace.

SUITABILITY

This is a showy lace which is also durable. It washes easily, requiring only care that the shape be kept true by pinning or careful pressing.

FORMS

This is usually sold as edging, banding, curved edging, and made pieces.

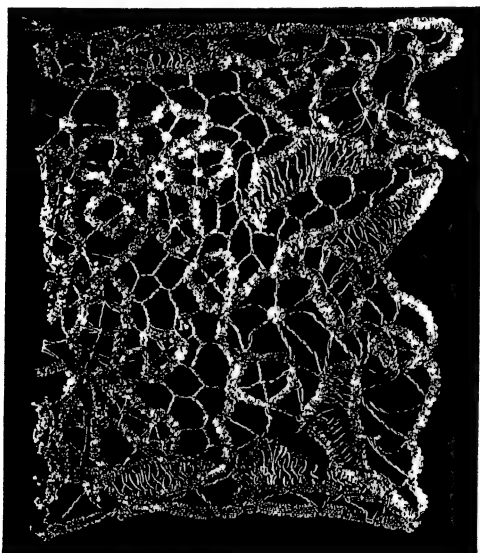


FIG. 87. This piece of banding shows a narrow braid winding in and out to make the design and edge. Fancy stitches, within the outlines of the design, serve as à jours. Twisted threads, forming bars, fill in the open spaces of the ground.

ROSE POINT

IMPORTANCE

This handsome lace is used chiefly for wedding things — the dress, the veil, the accessories. Occasionally it is used for other trimming purposes. Rose Point is also used as motives within Duchesse lace (Fig. 53). Rose Point is what is meant when "Point lace" is mentioned.

INTRODUCTION

Rose Point is a needle-point lace. If one asks for Rose Point in a store one can be quite sure of getting a hand-made lace. Much of the Rose Point comes from Belgium. The units of the design are made separately as in Point Venise (Fig. 103) and then assembled, using a net background of buttonhole stitches.

Rose Point is dainty because its net ground is so fine and delicate; it is handsome because of the elaborate designs which contrast so well with the light ground.

Reproductions of Rose Point, made by the burned-out process (see p. 146), are used in the same way as the "real" lace is.

IDENTIFICATION

Rose Point is distinguished by its fineness; by the very transparent, almost filmy net ground made entirely of buttonhole stitches; by the design made of closely spaced buttonhole stitches and outlined by a buttonhole-stitch covered cordonnet. It is this texture which is used to reproduce the design in the machine-made copies (Fig. 54).

COMPARISONS

The only lace at all similar to Rose Point in appearance and construction is the hand-made Alençon which it is so unusual to find and which is much more expensive. The ground in Alençon is firmer and heavier, for each row of looped buttonhole stitches in the net ground of Alençon is reinforced by a straight thread, which does not appear in the net of Rose Point. Compare Fig. 3 and Fig. 108.

SUITABILITY

This lace is suitable for combining with filmy tulle or heavy silks and velvets; it combines with fine linen for elegant pieces for the table. It is a fragile lace and must be handled most carefully in any cleaning process.

FORMS

This lace is made as edging, insertion, banding, medallions, and made pieces for handkerchiefs, collars and cuffs, and table linen.

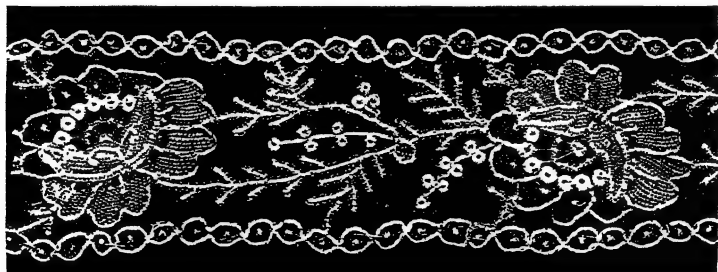


FIG. 88. This sample of banding is made in units as all needle-point is. The roses, the chainlike edge, reminiscent of Alençon (p. 6), and the stems are made first. These are arranged in position and the net ground filled in; the budded sprigs are sewed on the net.

Compare also p. 133.

SPANISH

IMPORTANCE

This lace, especially as flouncing and all-over, is much in demand for dresses and to a certain extent for lingerie. Spanish lace is also found in the store in made pieces such as scarves and shawls.

INTRODUCTION

Lace in this group is recognized by the large floral character of the design. Some of the pieces resemble Ciré lace (Fig. 46) in construction; some show the characteristics of regular Levers' machine lace (see p. 143); some show a knit construction (see p. 151).

All kinds of Spanish lace may be made wholly or partly of rayon (see p. 152). The use of rayon gives luster and a desirable weight. The first two types are firm enough to be cut as cloth is cut.

SPANISH

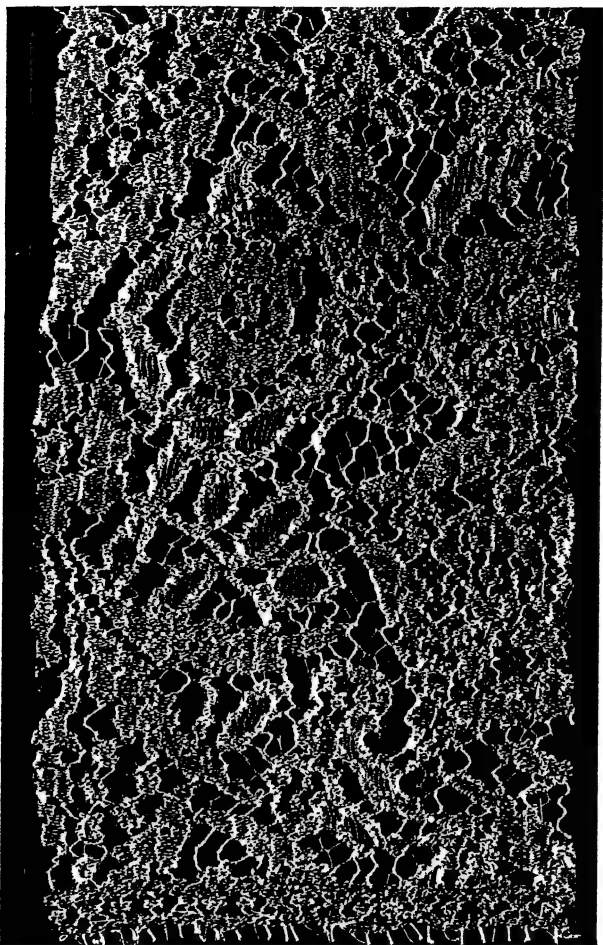


FIG. 89. This sample of flouncing (see p. 52) is of the Ciré type. That is, it has a rayon design on a silk ground. The two layers of loose threads in the heavy part of the design show that it was made crosswise of the Levers' machine. The floral character of the pattern puts it in the Spanish lace class. It has a distinct right and wrong side.

SPANISH

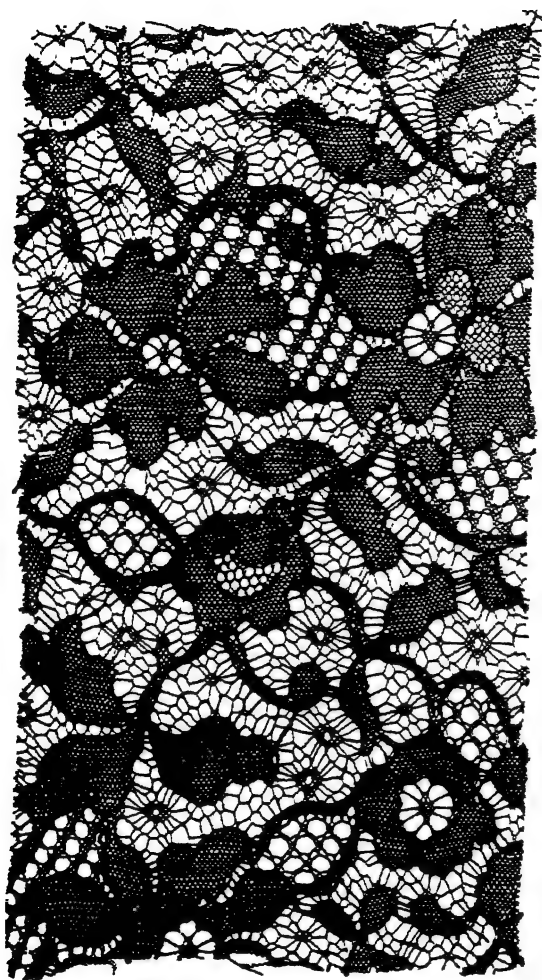


FIG. 90. This piece of all-over was made on the Levers' machine and corresponds in texture to other Levers' laces. It is made entirely of Bemberg (see p. 152); its pattern is much daintier than in the Ciré type. This lace, though sheer enough to be used in making dresses, is durable enough to give satisfaction when used in making lingerie, corsets, and brassières.

Courtesy Rhode Island Lace Works, New York City

TORCHON

IMPORTANCE

This strong lace has lost the favored position which it held for a long time. A little hand-made Torchon is still sold, but it is the machine reproduction which is usually called for — chiefly for trimming sheets and pillow-cases.

INTRODUCTION

Real Torchon is a pillow lace (see p. 131) made of linen thread. The patterns for this lace are so simple that they are quite easily and quickly made. Linen Torchon is made by the peasant women of European countries; cotton Torchon is made in China. Staple Torchon patterns can be copied perfectly by the circular machine (*q.v.*) which sometimes uses linen thread.

IDENTIFICATION

Simple fanlike or diamond-shaped designs made of woven threads form the principal part of this lace — there is little background. Once recognized, the lace is not easily forgotten. Price — and the reputation of the store — seem to be the simplest means of distinguishing hand-made Torchon from that made on the circular machine.

COMPARISONS

The lace most nearly resembling Torchon is Cluny. This latter may be considered as Torchon with the addition of the

closely woven wheatlike units. Outside of this feature, the dividing line is not clear.

SUITABILITY

Torchon lace is so very inexpensive and so very durable that it is now used for trimming household items rather than for use on articles for personal wear.

FORMS

Torchon is made as edging and insertion (matched sets) of various widths.

TORCHON

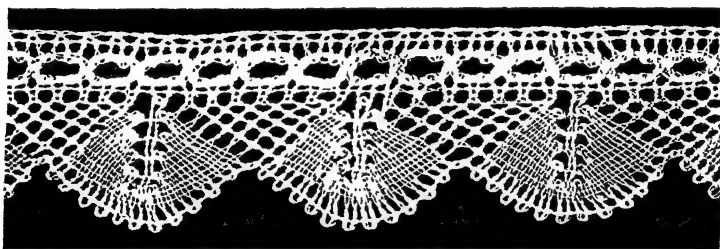


FIG. 91. This sample of hand-made linen Torchon shows the simple weave which makes up the fan-shaped units of the design. The construction is so well balanced that it stands laundering very well.

VALENCIENNES

IMPORTANCE

The use of this lace has declined very much from the time just before the War when Valenciennes (machine-made) was a staple trimming for dresses, lingerie, and infants wear. The real lace which is sold now in small quantities trims handkerchiefs, fine lingerie, and babies' dresses. Machine-made Valenciennes is used for the same purposes and also to trim dress accessories and to make novelties.

INTRODUCTION

Originally, the town of Valenciennes was in Belgium and it was at that time that it gave its name to this bobbin-made lace. Then the town was ceded to France in 1668. Both countries still make this lace which has always been famed for its fineness and daintiness. The specimens of old Valenciennes lace in museums do not always resemble the lace of today so far as design is concerned; they are called Valenciennes because they were made in that place or are similar to the laces made there.

There are both hand-made and machine-made Valenciennes in the stores today.

A. Hand-made (a pillow lace using linen thread). There are two different meshes (*réseau*) which may be used for the ground — round (hexagonal) and diamond-shaped. In both cases, all sides of the mesh are made by braiding together



Courtesy Haire Publishing Co., New Brunswick, N. J.

FIG. 92.

four threads. This accounts for the satisfactory service which real Valenciennes always gives. In both cases the plain weave of the design is outlined and emphasized by a line of openwork (*roue*). The design itself, of plain clothlike weave (*toile*), is sheer.

1. *Round mesh*. This is the older type. It usually has very simple, almost geometrical, patterns. It is made in narrower widths.

2. *Diamond mesh* uses floral patterns in the design in addition to the simple units used by the round-mesh type. It is found in wider laces.

The illustration (Fig. 92) shows diamond-mesh Valenciennes edging, on a pillow; in the making 250 bobbins are being used.

B. Machine-made. There are two types of machine used. Either machine can make either type of mesh.

1. *Circular machine* (see p. 148) copies the texture and design of the round-mesh Valenciennes so exactly that the product could pass as "real" except under closest examination (Fig. 93). Some of this lace is made with linen thread. Only one breadth of lace can be made at a time and so this lace is quite expensive.

2. *Levers' Machine* (see p. 145) makes, at one time, as many breadths as can be placed side by side in the width of this immense machine. These breadths as they come from the machine are lightly joined (Fig. 116).

The diamond-mesh lace made in this way, called French Valenciennes, is very dainty but is not considered as durable as the round-mesh (six-sided) German Val which is much heavier. The French Valenciennes we see in our stores is not made in France, nor is the German Val made in Germany. Both are made in our own country. Round-mesh Valenciennes is sometimes called in the stores "two-thread Valenciennes," thus emphasizing its strength. Plat Valenciennes is a name given to a wide round-mesh Valenciennes. The round-mesh lace usually shows a roue (see p. 162); the diamond-mesh with its more floral design often has no roue.

IDENTIFICATION

A. Design. The simpler patterns show oval or round spots with conventionalized flower units. More elaborate designs use naturalistic floral patterns. In most cases (French Valenciennes seems to be the only exception) there is a line of open work (roue) outlining the design. This gives dainti-

ness, where the cordonnet so commonly used for outlining the design in other laces adds richness. The design itself has the plain weave texture of fine cloth.

B. Ground. There is a fine but strong net ground, either hexagonal-mesh or diamond-mesh.

C. Edge. There is but little indentation; the scallop is always finished with a picot. In the hand-made and circular machine lace types the picot is an integral part of the lace — if a picot thread is pulled, it will be found that it is woven into the lace proper. In Levers' machine-made Valenciennes, it can be proven by pulling a picot that the picot thread is entirely on the edge.

COMPARISONS

Machine-made Valenciennes and Mechlin (*q.v.*) may be confused because of design and texture but Mechlin always has a cordonnet, which one might perhaps think of as filling the roue.

SUITABILITY

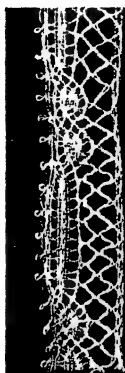
Valenciennes is essentially a lingerie lace, more so in fact than any other lace. Even the highest priced hand-made Valenciennes is not looked upon as a rich or showy lace, but it has a unique combination of daintiness, sheerness, and firmness.

FORMS

Valenciennes is sold as edging and insertion (never very wide), straight and novelty bands, medallions, and shaped pieces (as for handkerchiefs).

VALENCIENNES

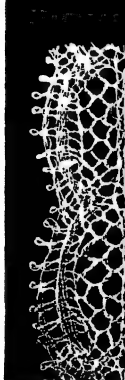
Hand-made



Machine-made



Hand-made



Machine-made



FIG. 93. These samples of Valenciennes edging show both hand-made diamond-mesh and round-mesh lace together with the circular machine reproduction to the right of each. Either of the machine-made pieces, taken separately, might easily be mistaken for a bobbin lace — the design and texture of the originals are copied so well. They should satisfy anyone who does not insist on having hand-made lace in fact as well as in appearance.

VALENCIENNES

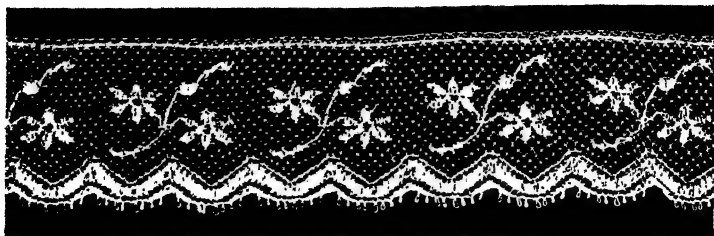


FIG. 94. This sample, Levers' machine-made, of French Valenciennes edging, shows the characteristic diamond-shaped mesh, floral pattern, and absence of roue (see p. 162). It illustrates the dainty character of the lace which makes it suitable trimming for baby things. It is usually conceded that French Valenciennes thickens up in washing and does not wear as well as the hexagonal-meshed, stronger-looking German Val.

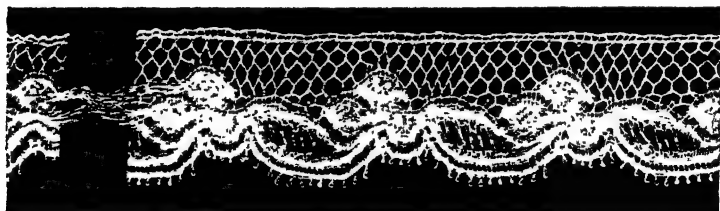


FIG. 95. This Levers edging is called Calais Val, although much of it is made in the United States. It has a round-mesh ground as in German Val. Its distinguishing characteristic is the bunch of clipped ends of thread projecting from each spot. This group of threads "floated" from one spot to the next when the lace was on the machine. The hand clipping required makes this lace more expensive than a similar pattern in German Val, where the threads used in making the ground are also used in making the design.

The roue outlines the design.

POINT VENISE

IMPORTANCE

This needle-made lace dates back to the early part of the sixteenth century. It has always been considered the handsomest lace and the most desirable where effect is important. Small pieces of Point Venise are used for trimming dress accessories; larger pieces, as decoration for handsome gowns. It is also used in trimming fancy linens.

INTRODUCTION

It is interesting to trace the development of this lace from the drawn-thread work where the threads from the original cloth, still intersecting at right angles, furnished the basis for the needle work in geometrical patterns, until finally the cloth was entirely discarded, and threads were used as a basis for the various shaped figures of the elaborate designs.

There are two types of Point Venise.

A. The one which is better known is made with a needle. Just how the work is done is described under "needle-point" (see p. 129).

The Chinese and people in some of the eastern Mediterranean countries have copied the technique of this kind of lace, but the patterns seem very crude. The best Point Venise is made in Italy and Belgium, and linen thread is used.

This lace is made entirely of buttonhole stitches. It is remarkable how well the closely spaced stitches can simulate the cloth which they originally replaced. That is why the design was called *toile*, which means cloth. The too solid effect of the design is usually lightened with openwork (*à jours*). The units of the design are always outlined with a *cordonnet*. If the work is very heavy or if the *cordonnet* is

heavily padded the lace is called "Gros Point Venise." The finer, lighter-textured lace is called "Rose Point" — a term more commonly applied by Americans to a very fine net-grounded needle-point lace (Fig. 88).

The units of the design are made separately and later joined by buttonhole-stitched bars (brides) either plain or picoted.

B. There is a so-called Venise Guipure which is bobbin-made. The design is made of a tapelike braid. This is also called Point Plat to indicate the flat texture of the lace.

The design and texture of Point Venise is sometimes copied in crochet. Machine-made Venise is made by the burned-out process (*q.v.*).

IDENTIFICATION

Point Venise of the needle-point type is easily distinguished from even the best reproductions if one will look for the buttonhole stitches which characterize the hand-made lace. Outside of this feature, copies of Point Venise follow the original very closely.

A. Design. This is usually floral. The close spacing of the buttonhole stitches is occasionally relieved by openwork. The design is outlined by a heavy buttonhole-stitched cordonnet.

B. Ground. Bars covered with buttonhole stitches and ornamented with buttonhole-stitched picots (just loops in low-priced Chinese work) fill in the open spaces and connect the units.

C. Edge. There is usually but little scallop. The edge is ornamented with picots.

COMPARISONS

This lace, once recognized, is not liable to be confused with any other.

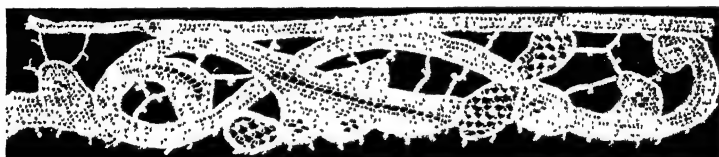
SUITABILITY

This lace is suitable trimming for the most handsome dresses and most elegant table decoration. It has a stiffness which gives it a formal character. It is durable and washes well, so it may be used to trim collar and cuff sets as well as lingerie.

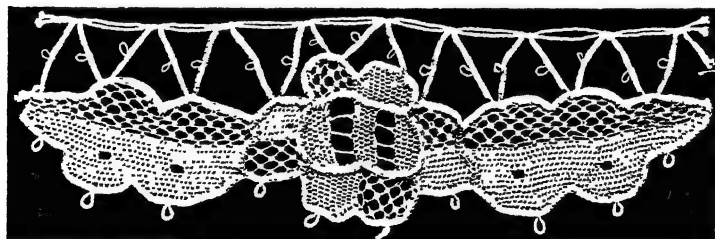
In washing, one must be sure to rinse out the soap thoroughly and to pin the figures carefully back into position for drying.

FORMS

This lace is made in units which can be joined into any form desired and appear as edging or insertion of various widths, as medallions, and as made pieces for table decoration.



A



B

FIG. 96. Edging *A* shows in its design and in its buttonhole-stitch covered picots the characteristics of European-made Point Venise.

Edging *B*, judging by the design and by the loop form of its picots, is evidently Chinese-made. Its appeal would be to those who want "hand-made Venise" for little money.

POINT VENISE

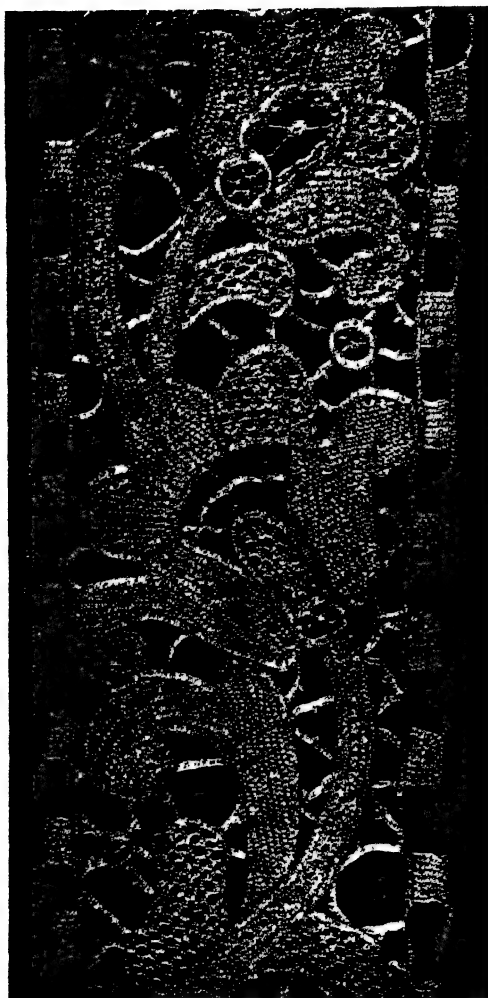


FIG. 97. This piece of banding, judging by the curves of the design and the buttonhole-stitched picots, was probably made in Europe. Because it is so heavy it is without doubt intended for use in interior decoration.

A piece like this is particularly good for studying needle-point construction — the close spaced buttonhole stitches which make the toile (Fig. 106), the openwork within the toile to relieve its heaviness and add a detail to the design, the openwork which completely fills some of the leaves, and the cordon-net buttonhole stitched into position.

It is also easy to see how the units could be cut apart and rearranged if necessary.

POINT VENISE

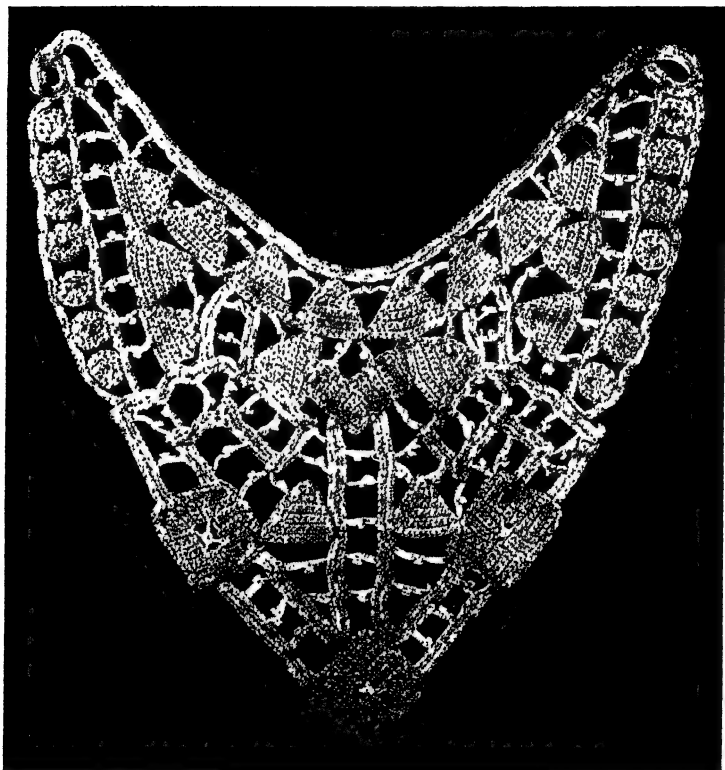


FIG. 98. This medallion is a copy in crochet of the texture and design of needle-made Point Venise. Toile and picoted bars show up very well. The cordonnet is absent. Such lace as this can substitute very satisfactorily for the original, especially for table decoration.

POINT VENISE

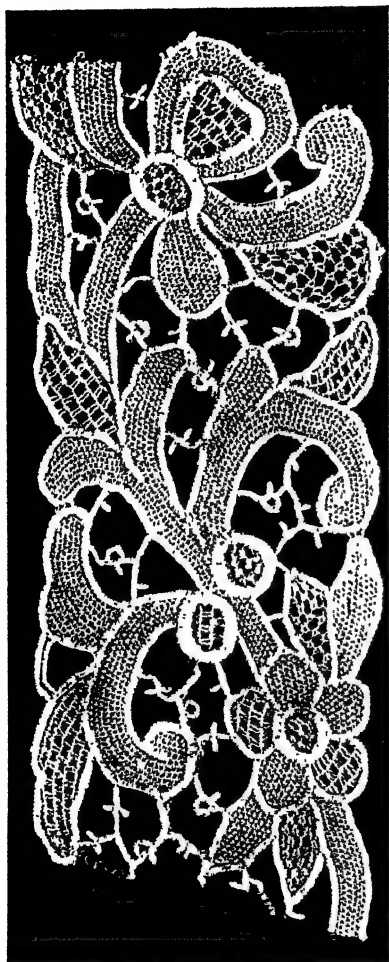


FIG. 99. This banding was made by the burned-out process which reproduces beautifully the texture of toile, à jours, heavy cordonnet, and picoted brides.

The design is embroidered with a machine whose needle works up and down through a foundation of thin silk just as if it were in a woman's hand. The foundation silk is later burned out with lye (Fig. 120).

This process is expensive and it is not unusual to find Venise lace of this type more expensive than the Chinese hand-made variety. The design in this case is very good and the texture copies that of the original so closely as to require close inspection to determine its machine origin.

Such a reproduction is suitable for every purpose for which the original would be used.

In this case, as in hand-made, the units of the design may be cut apart and reassembled as desired.

HAND-MADE LACES

KINDS

Hand-made laces include needle-point and bobbin laces, together with "mixed" types such as guipure and appliqué; also the term "hand-made" is usually considered to cover crochet laces, knotted laces (including Buratto and drawn-thread laces), hand-run laces, and hand-made tambour.

ORIGIN

Historically, hand-made laces may be considered to have a cloth weaver's loom for their origin. Needle-point laces were developed in Italy in the early sixteenth century from openwork made by means of needle and thread, in cloth. Early pieces in museum collections show linen with rows of openwork decoration similar to the Italian hemstitching which is so popular today.

To make Italian hemstitching only one thread was pulled for each row of holes. It is a very durable form of openwork decoration, for two sewing threads replace each thread which

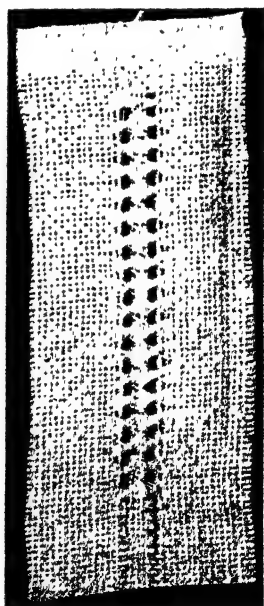


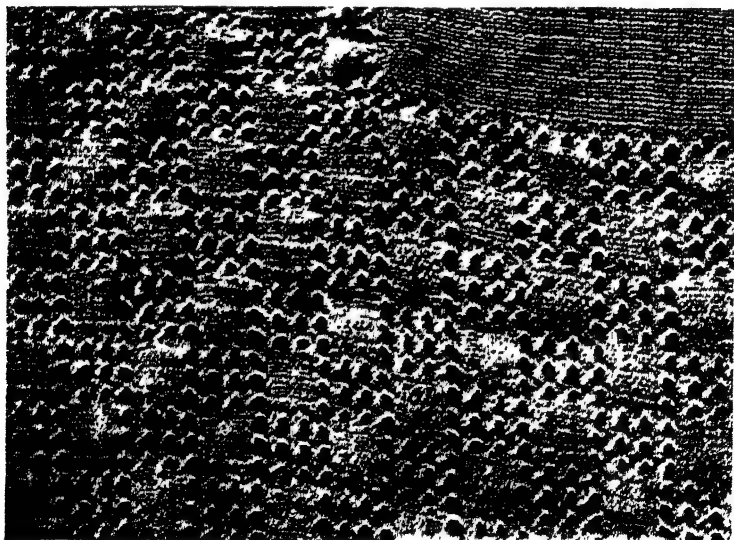
FIG. 100.

is withdrawn. This method of procedure is said to be due to its early use in church decoration — they say that it was a rule when threads were drawn in linen to make an openwork background for fancy stitches, threads to fill the spaces must be of at least equal strength and contain at least an equal amount of thread as that withdrawn; the decoration for the altar must be perfect.

A more decorative effect was secured by using several rows of Italian hemstitching side by side. This gives the effect of a mesh background as in *Filet Tiré* (see p. 75).

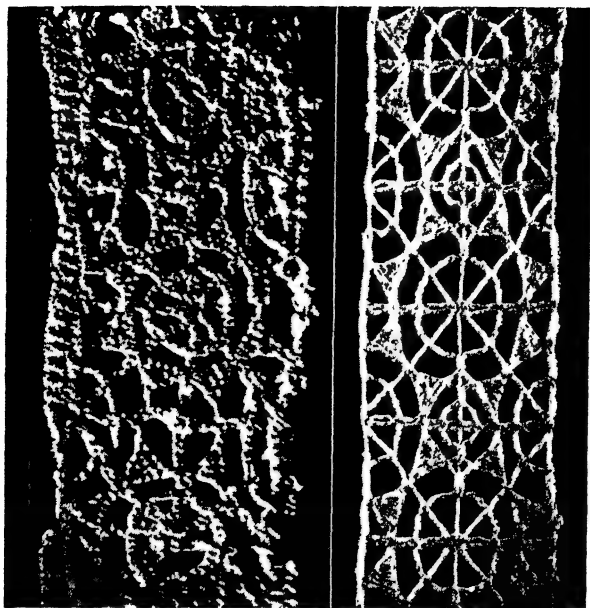
Italian hemstitching was used to form patterns as in this design used in a fifteenth century chalice veil.

After a time many threads were drawn in one place instead of just single threads. Then threads were cut away and the openings filled with bars and other designs in thread, rein-



Courtesy of the Minneapolis Institute of Art

FIG. 101.



Courtesy Minneapolis Institute of Art

FIG. 102 A. XVI Century Reticello.

FIG. 102 B. XVI Century hobbins lace using Reticello design.

forced with stitches so that the resulting fabric was firm. Thus was Reticello (square holes) born. As sixteenth century lace-making developed, the cloth was discarded, and the lace made entirely on a ground work of thread — Punto in Aria. Elaboration gave Point Venise and other needle-point laces.

The first laces were always insertions. Fig. 105 shows a modern needle-point insertion, made in Cyprus, which copies the Reticello design above. Insertions, edges, and motives like this make handsome trimmings for fancy linens.

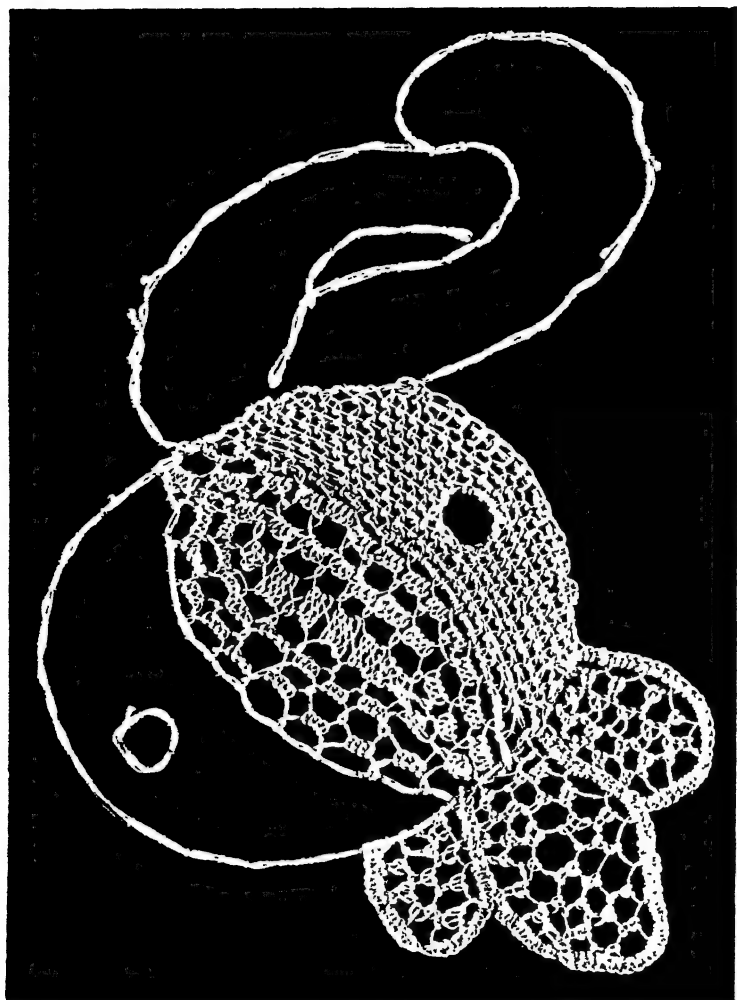


FIG. 103.

KINDS OF NEEDLE-POINT

True needle-point laces are made entirely with needle and thread. This includes "Tape laces" which use needle-point to make tape. Needle-point laces all show a design in toile, clothlike in effect, and a ground of net or bars. The toile may be elaborated with *à jours* and the bars may be decorated with picots. The needle-point laces most common in the stores today are Point Venise (see p. 119) and Rose Point (see p. 106). A few stores carry Alençon and Argentan.

METHODS OF WORK

The outlines of a unit are pricked out on a strong paper, generally black or blue. The paper is lined with a double layer of cloth. The design is outlined with a heavy thread which is held in position by closely spaced stitches of fine thread. These stitches are sewn into the pin-pricked holes in the paper and through both layers of cloth. It is this initial heavy thread that the worker uses as a basis for making the cordonnet; and it is the starting point for toile and *à jours*. When the unit is finished it is separated from the paper by cutting the threads between the two layers of cloth. The finished units are firmly basted in position on a paper pattern also double-lined with cloth, and the background of net or bars worked.

BOBBIN LACES

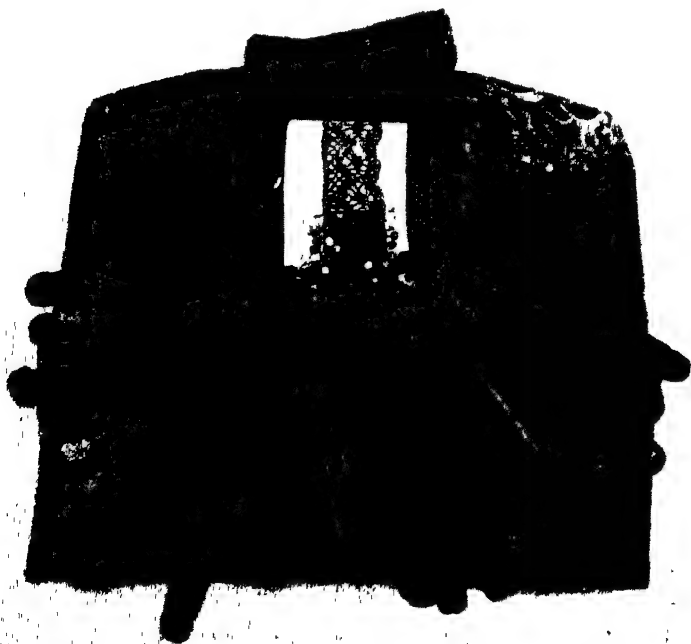
The method of weaving and braiding threads which gives the bobbin laces was developed in northern Europe after needle-point was well started. The bobbin method of making lace uses many threads instead of one thread as in needle-point; it requires more planning than the needle-point method,

but is more easily executed. The repetition of simple patterns becomes automatic in bobbin lace and often a worker makes only one pattern. The effect of bobbin lace is usually sheerer and lighter than that of needle-point.

KINDS OF BOBBIN LACE

There are more types of bobbin lace than of needle-point.

A. In this group, the movements of the bobbins make the lace complete — toile, à jours, ground of net or bars — as the work proceeds. Cordonnet may be worked in, in the original



Courtesy of the Minneapolis Institute of Art

FIG. 104. Pillow and bobbins. Torchon lace being made.

pattern but is commonly added to the lace at the end of the weaving process — hand-run. The coarser laces in this group are Cluny and Torchon. The finer laces are Binche, Chantilly, Mechlin, Point de Paris, Valenciennes, Venise Guipure, and real Milan and Bohemian.

B. In this group, the bobbins first make the units of the design. These units are basted in position on a paper pattern, double-lined; then the units are joined together and the bobbins make bars to fill the open spaces. The group includes Bruges, Duchesse, and Honiton.

GENERAL METHOD

The pattern, which is pricked on strong stiff paper, would mean little to the uninitiated. It is placed on a pillow. If there is to be much repetition as in a yardage pattern, the pillow is cylindrical. The bobbins are wound and a slip knot made on each to keep the thread from unwinding; the bobbins are hung in pairs at the beginning of the pattern. As the bobbin threads are crossed, a pin, put in the proper hole, holds them in position until they are finally bound with more crossing, twisting, braiding, and weaving into design and ground.

The method of work is shown in Figs. 92 and 104. The value of the lace de-

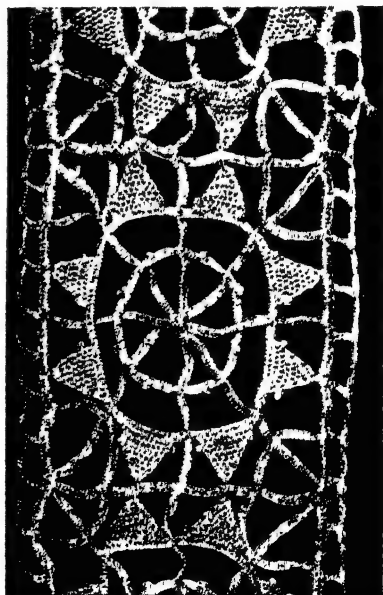


FIG. 105.

pendes partly on its fineness and width, partly on the intricacy of the pattern, partly on its uniqueness due to the age and individuality of the design.

Effects similar to those of simple needle-point patterns can be obtained by the bobbin method. One can see in the same museum collection, specimens of old needle-point (*A*) and old bobbin lace (*B*), showing marked similarity of pattern and texture (Fig. 102).

The accompanying sets of illustrations show in detail the similarity in the effect of toile obtained by the needle-point and bobbin method.

Toile with straight edges as in *B* could be lengthened into "tape" as, for example, in Milan; both forms of toile can of course be shaped as the design requires.

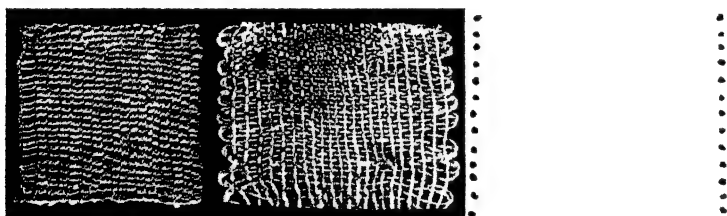


FIG. 106 *A*. Needle-point toile as used in Venice, Alençon, and Rose Point. FIG. 106 *B*. Bobbin-made toile as used in Valenciennes, Bruges, etc. FIG. 106 *C*. Pattern used in making *B*.

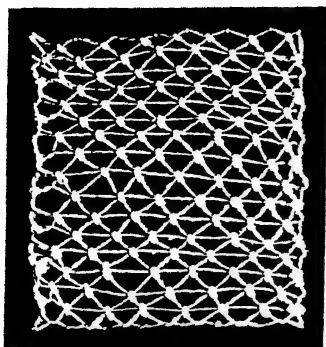


FIG. 107 A. Needle-made, "three-thread toile" effect. Not as common as the bobbin-made.

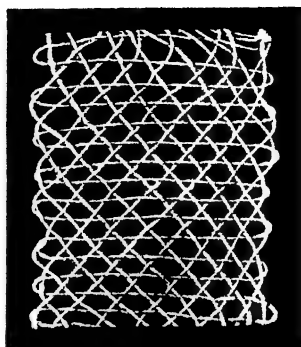


FIG. 107 B. Bobbin-made, three-thread, toile effect as used in Torchon; also used in Duchesse for contrast.

Either of these constructions could be used for à jours or réseau as well as toile.

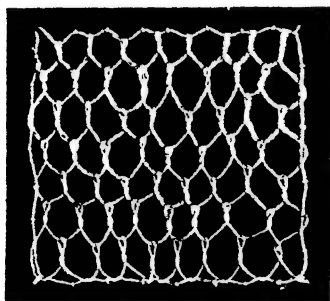


FIG. 108 A. Needle-point réseau as in Rose Point.

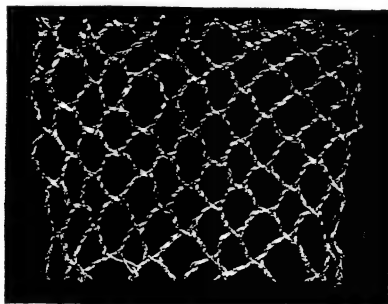


FIG. 108 B. Bobbin-made réseau as used in Chantilly.

GUIPURE

This type of lace is distinguished by the very flat character of the design, usually tape or braidlike, combined with a fairly open ground, usually of bars.

The lace, which was specifically called Guipure, was a heavy silk lace made entirely with bobbins. Bobbins wound with heavy linen thread are used in the tape laces such as Russian lace and the best Milan; finer thread is used in the braids and units which combine to form Bruges, Duchesse, and Honiton. Some Venise designs have a distinct Guipure (often tapelike) character — they have a barred ground, if any.

Renaissance lace, Princess lace, and low-priced reproductions of Milan use a machine-made tape or braid for the design but the ground of bars or coarse net is needlework, so they are usually said to be "hand-made."

Carrickmacross whose design is made of batiste shows hand work in its finish, its bars, and its picots.

APPLIQUÉ

These laces use machine-made net as a ground. Some add needle-point or bobbin-made units; in some, cloth is sewn on the net by hand. It is more common to sew on machine-made motives and braids as in Princess lace.

The net is always left under the appliqué design. These laces last as long as the net which they use as a ground.

MACHINE-MADE LACES

ORIGIN

The making of lace by machine is usually conceded to have started in England and the inventors of that country receive credit for most of the major developments in this field. England tried to protect the industry and decreed laws to prevent the exportation of machines. These laws carried penalties of imprisonment and even death. Nevertheless, lace-making by machine started in France very early. Perhaps the nearness of Calais to the English coast may explain the early start of this city as a French center for machine-made lace. Today, Calais is still first among the cities of France as far as the lace industry is concerned.

KNITTED LACES

The stocking frame was the start. This device for making hosiery by machine was invented in England by Rev. William Lee in 1589. Knitting by machine developed in England, until in 1758, Strutt was able to fashion a kind of net on the stocking frame. He used his method in the making of "clocks" and other open-work patterns in stockings. In 1760, English workmen began to knit "net" without using it in stockings. It was imperfect, irregular, and heavy as compared with bobbin-made net; stiffened, it was used as a lace substitute by the lower classes, while real lace, high in price, was

used for decorating the altar and for trimming the gowns of rich women and even the clothes — and gloves and boots — of men at court.

The knitted lace which was made showed the interlocking loop construction which is seen in all knitting; it would drop stitch as stockings do. The lace clocks and other patterns knitted in some fancy stockings today are made on the same principle as those of a hundred and fifty years ago.

It required very skillful workers to make any kind of net on the stocking frame. It is no wonder that with such men at work the process developed.

Frost, working on the stocking frame, produced a lightweight net with figures outlined by embroidery of the hand-run type (Fig. 5).

In 1775, warp knitting, as in the "glove silk" of today, was invented. This process gave a plain fabric which, while showing interlocking loops, did not "run" as other knit fabrics did. The warp knitting process was soon elaborated so that net patterns could be made in this way. The present-day mesh stockings are typical of this development, and lace-like designs showing this construction are found today in some Spanish lace scarves.

The invention of a bobbin net machine by John Heathcoat in 1809 broke away entirely from the stocking frame. The following quotation is taken from a booklet called *History of the House of Heathcoat*, published by John Heathcoat and Co., 105 Fifth Ave., New York.

"John Heathcoat was the son of a small farmer living near Derby, and while quite young became apprenticed to a warp frame builder. He displayed unusual intelligence, and mechanical ability, and progressed so well that at the age of twenty-one he started in business for himself as a repairer



JOHN HEATHCOAT
BORN DUFFIELD, NEAR GERRY, 1762. DIED TIVERTON, 1841.
INVENTED FIRST NOBBLE-KET MACHINE 1808

Courtesy of the Nottingham Chamber of Commerce

FIG. 109. John Heathcoat.

and setter up of warp frames, and had patented several small mechanical improvements.

"He determined, however, before long to apply himself to the work, which had baffled the ingenuity of everyone who had attempted it hitherto, of inventing a machine which would imitate the famous and popular pillow lace. This lace was difficult to make and necessarily very costly; it was said that about five meshes a minute was as much as could be achieved on the average. What we now know as Plain Nets and Malines were thus laboriously produced, and the achievement of John Heathcoat was the invention of a machine by which these plain laces could be produced cheaper, quicker, and more regular in mesh. His invention was followed by the introduction of hundreds of machines after his pattern, both in England and France, and the modern plain net machine differs in principle in no way from John Heathcoat's second bobbin lace machine patented in 1809. The chief problem was how to devise a mechanical and practical way of twisting the threads. First of all Heathcoat made a study of the manufacture of pillow lace, with the result that he found that although at first sight there appeared to be no methodical arrangement of the threads, in reality part of the threads ran lengthwise to the piece of lace, while the remainder were twisted round these threads diagonally, half to the right, half to the left.

"The first machine patented in 1808 although successful was limited to producing only a very narrow breadth, like footing (Fig. 35), but this was also true of hand-made net. Gradually wide nets were produced; this feature, not possible in hand-made lace, helped to increase the demand and prices as high as \$25.00 a square yard were asked for machine-made net. The special feature of John Heathcoat's invention was the separation of the component threads into warp, and weft.

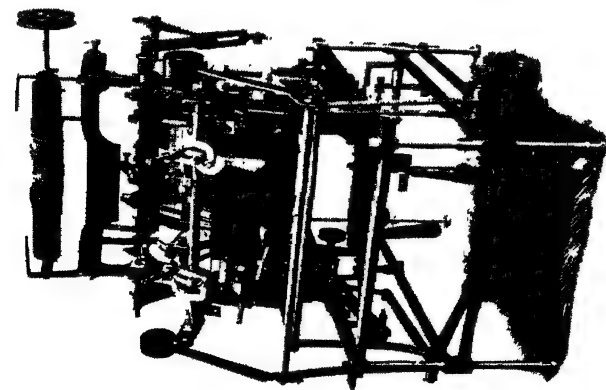
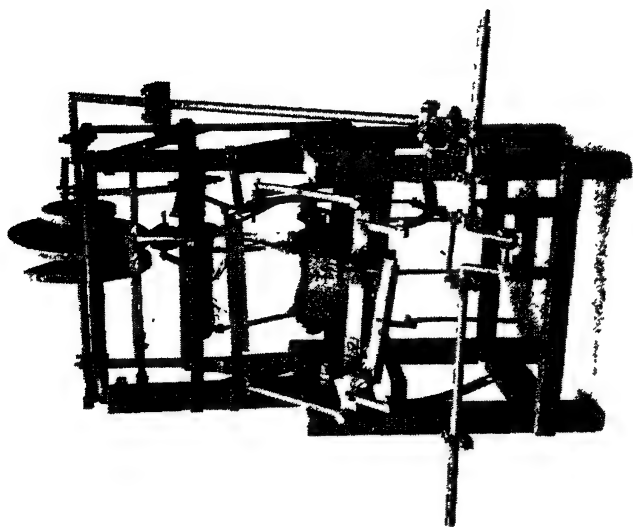


FIG. 110. Heathcoat's Second Bobbin Net Machine, invented 1809.



Courtesy of City of Nottingham Art Museum

FIG. 111. Early Lace Machine Model considered to be by John Leavers, 1828-1840.

The warp threads are carried in the machine on a warp roller and run vertically through the machine. The weft threads are wound on wheels or bobbins, each bobbin (*A*) being extremely thin. The bobbins are held in carriages (*B*) so that each bobbin can revolve as the thread is drawn from it, while

at the same time the carriage is moved from one position to another.

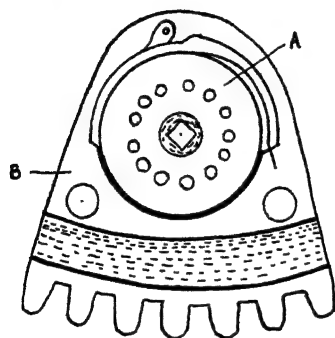


FIG. 112.

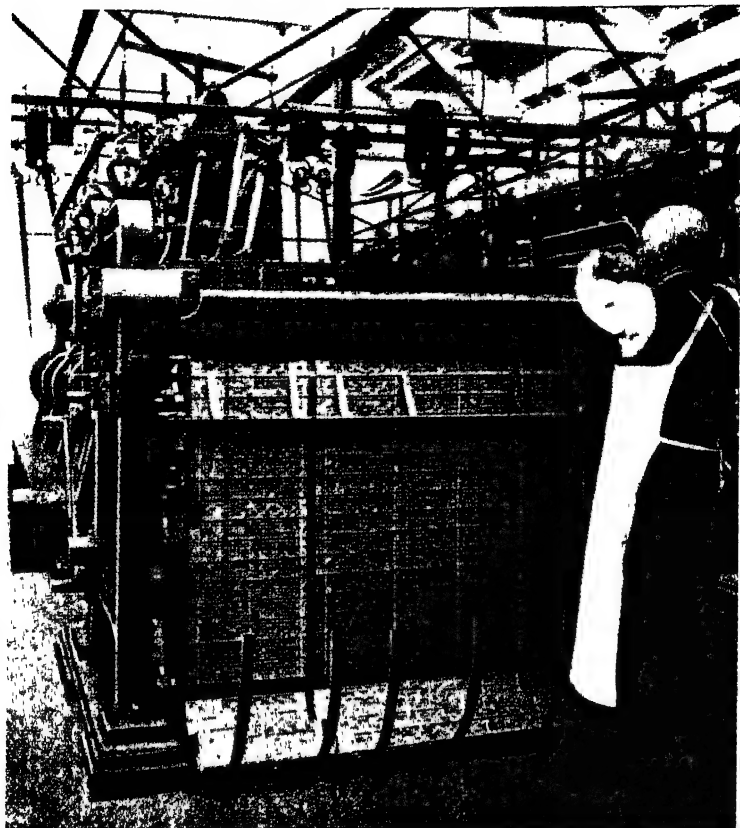
The principle is that the bobbins and carriages are arranged in two rows in the machine, and are so actuated that they carry their threads round the warp threads and so form the twists. Also in traversing across the machine, each row in an opposite direction, the

weft threads cross each other, and the crossing and twisting forms a combination which does not slip.

These machines are used for making plain net.

LEVERS' LACE MACHINE

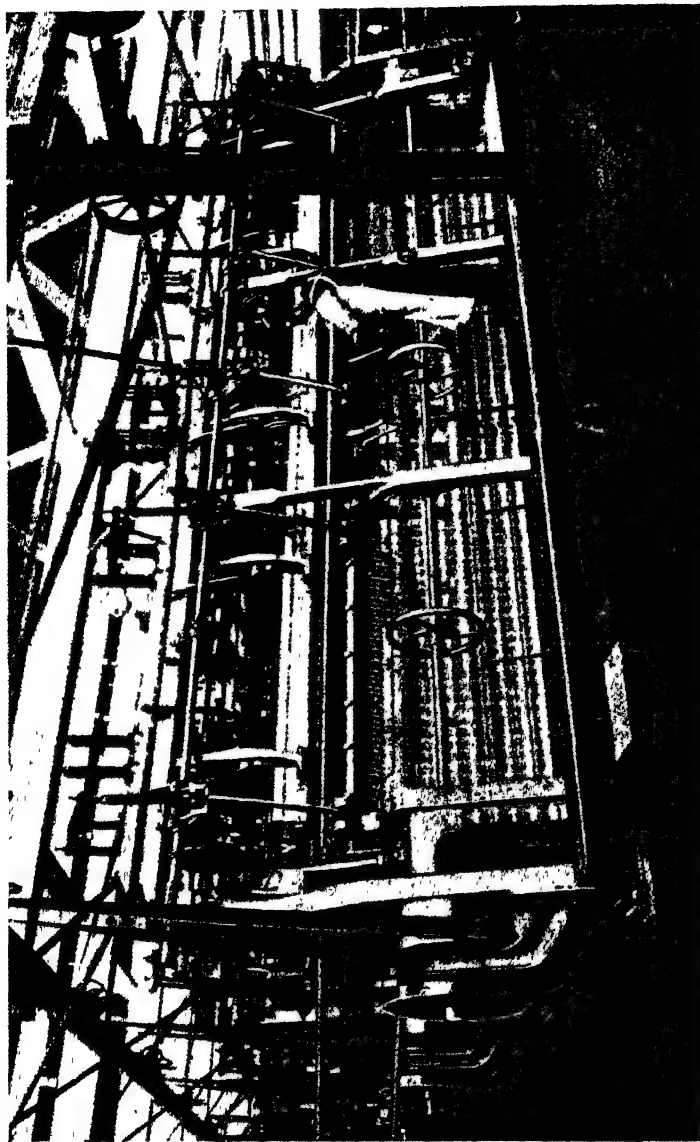
This machine, originally able to make lace 18 inches in width, was invented in England by John Levers (sometimes spelled Leavers) in 1813. It is the basis of our present-day lace machines. It was an advance over the bobbinet machine of Heathcoat for it could make *figured* laces more easily. Its value was much increased in 1834 when Draper, an English mechanic, adapted to it the Jacquard (see p. 141) which had been invented in France to apply to cloth looms. The Jacquard controls the movements of the warp threads so that a pattern can be repeated automatically throughout the length of the strip of lace. It can also be repeated automatically



Courtesy of the Nottingham Chamber of Commerce

FIG. 113. Jacquard such as is used with Levers' machine to produce lace patterns automatically.

across the 230 inches of width of machine, thus allowing many breadths of lace to be made at one time. By perfecting the Jacquard system of thread-control and by increasing speed and capacity, there has been evolved the modern monster machines. These are the machines which make most of our laces.



Courtesy of the Nottingham Chamber of Commerce

FIG. 114. Modern Levers Lace Machine.

As one looks at one of the big modern machines which are so perfect that 15,000 or more threads can be handled at one time, one sees the many warp and beam threads stretching up from the rollers and beams on which they are wound and which are near the bottom of the machine. These threads end at the top of the machine in the finished lace, wound on a roller. The weft threads, corresponding to the crosswise threads in cloth, are wound on thin circular bobbins; each bobbin rests in its carriage. The bobbin, with its carriage, swings like a pendulum on the bobbin thread. At each swing it passes between two adjacent warp threads—that is, from the front of the machine to the back and vice versa.

The bobbin and carriage travel in a groove, jumping a short gap as they pass between the warp threads. Meantime the warp threads are shifted to one side by means of the Jacquard (see p. 141). As the bobbin returns it twists or weaves around the warp threads, helping to make *toile*, *réseau*, or *picot*, as the pattern demands.

If we compare lace machines with the cloth loom we find that while the loom uses many warp threads and only one weft or crosswise thread, the lace machine uses many warp threads and also many weft threads, called bobbin threads because each is wound on a thin round bobbin.

There are three different textures of *toile* which the Levers type of machine commonly makes for the design of lace. One, called “bobbin finings,” is illustrated on p. 144 and in Spanish lace (p. 110). This is the sheerest. A second, called “gimping,” looks like woven cloth; it is seen in many laces, *e.g.*, Alençon, pp. 11 and 12. A third uses two layers of thread as in *Ciré*.

DIAGRAMMATIC REPRESENTATION

Fig. 115 shows the construction of the type of toile called "bobbin finings." Every alternate warp thread (B, B') twists and loops around a bobbin thread (C, C'). The other warp threads are held under tension and remain straight (A, A'). There is no traverse. Bobbin finings construction is illustrated on pp. 48, 49, 58.

When narrow laces are made on the Levers' machine, the strips are loosely joined as they are woven. The breadths of

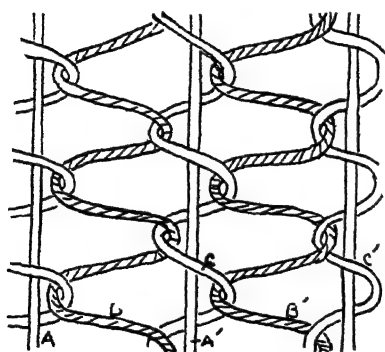


FIG. 115.

lace are quickly separated from one another in the finishing process by pulling the thread which joins one strip to the next.

The Val lace in Fig. 116, woven in a web 18 inches wide, shows the process of separating, clipping, and scalloping the lace after it has been bleached and starched in the web. The

separated part of the left-hand row is ready for its use as trimming.

PUSHER MACHINE

This machine, which is somewhat like the Levers' machine in appearance, is used by only a few firms. Dognin et Cie. use it to make the shadow lace ground for their hand-run Alençon (p. 8). Lace made on the Pusher machine is peculiar in that it can have no cordonnet or picot, except by addition after the lace is woven. There is a traverse (p. 34) in this lace; the texture of its toile is quite different from that of the more common Levers lace, for there is a crossing of the

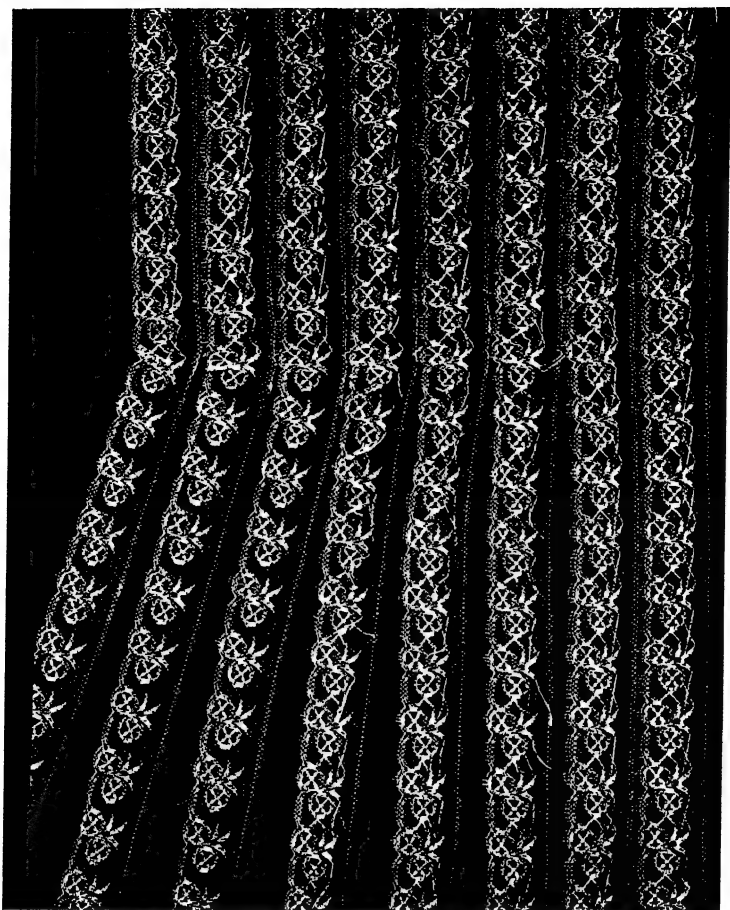


FIG. 116. Web of Val lace, partly separated into strips. Three strips at left have had floats clipped away.

bobbin threads (in the toile) between the lengthwise (warp) threads which hold them; the effect is similar to that of "three-thread toile" except that the crossed threads are more closely crowded.

EMBROIDERY ON NET

Embroidery on net may be used on one pattern at a time, as in applying the cordonnet to Alençon. And in this case a Bonnaz machine, which makes chain stitch, or a Cornely machine, which makes a lock stitch, may be used.

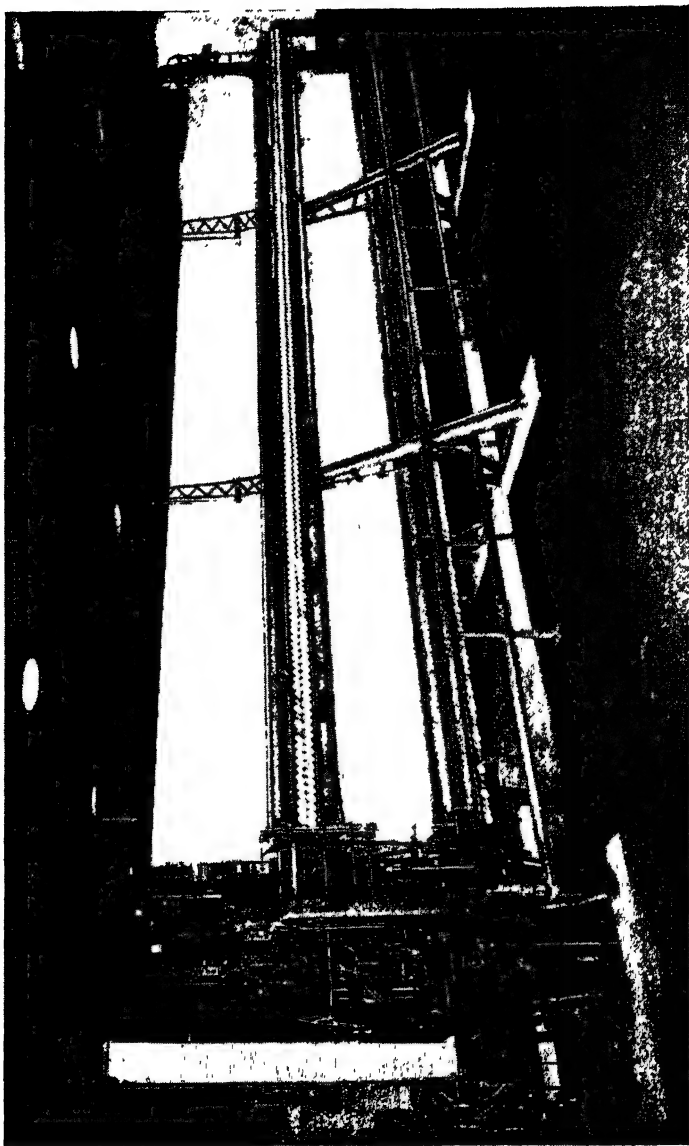
Embroidery on net may also be made by the Schiffli machine which uses an upper and a lower thread and which duplicates the pattern any number of times.

In any case a specially prepared tarlatan backing is used for firmness. This can easily be removed by means of heat when the embroidery is finished. (See Fig. 28.)

In using the Schiffli machine the pattern is enlarged six times, making what is generally called the carton; the carton shows the position of each thread in the finished embroidery. An operator follows the carton exactly. The machine, which may be five yards wide, embroiders two pieces of cloth at once and so can make ten yards of a pattern at one time. As the operator follows the pattern, controlling by the necessary levers, threaded needles reproduce the stitches and the work is done. The cloth moves, not the needles!!! It is of course necessary to watch for broken needles and threads. There is an automatic Schiffli machine in which punched cards, as in the Jacquard, control the movement of the cloth (Fig. 117).

BURNED-OUT LACE

This lace starts as cotton embroidery on thin silk or wool cloth. A single pattern may be embroidered, using the "hand machine," or the Schiffli machine may be used for duplication. The silk backing is dissolved (burned out) with lye, leaving the finished cotton lace. This method is used to reproduce Point Venice and crochet textures; it can



Courtesy of Robert Renier, Incorporated

FIG. 117. Automatic Schiffli embroidering machine.



FIG. 118 A.

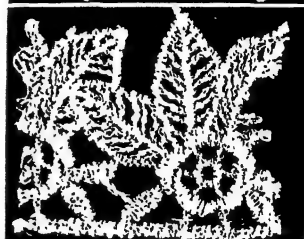
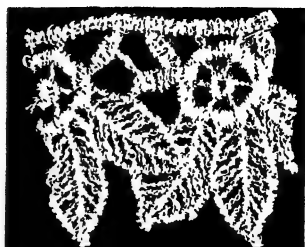


FIG. 118 B.

Courtesy Middlesex Lace and Embroidery Works, South River, N. J.

also reproduce woven effects, twisted effects, padded effects, and many others.

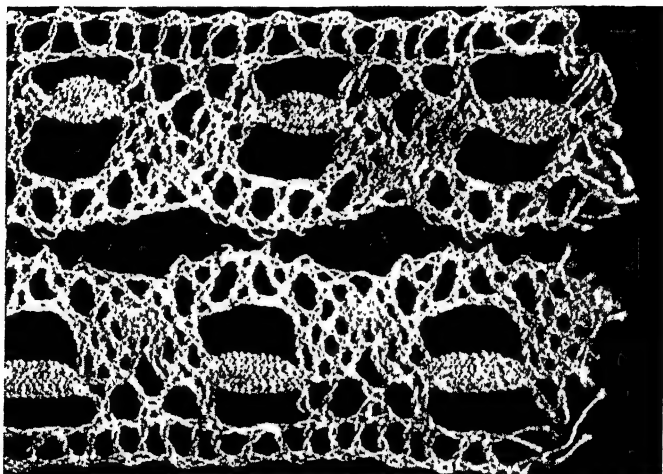
A wool ground is used as the basis for embroidering (Schiffli machine) the reproduction of Venise lace in Fig. 118. The wool ground is burned out by boiling in lye solution. Silk ground is shown in Fig. 120. The silk ground is burned out (German *aetzt*) by boiling in lye solution.

CIRCULAR MACHINE

This machine whose product is also called Barmen lace is used to make the best reproductions of bobbin laces. The machine copies the movements of the bobbins most exactly; consequently this type of machine reproduction often passes as a hand-made lace.

The circular lace machine (and its movements) resembles the machines used for making trimming braids. The finished

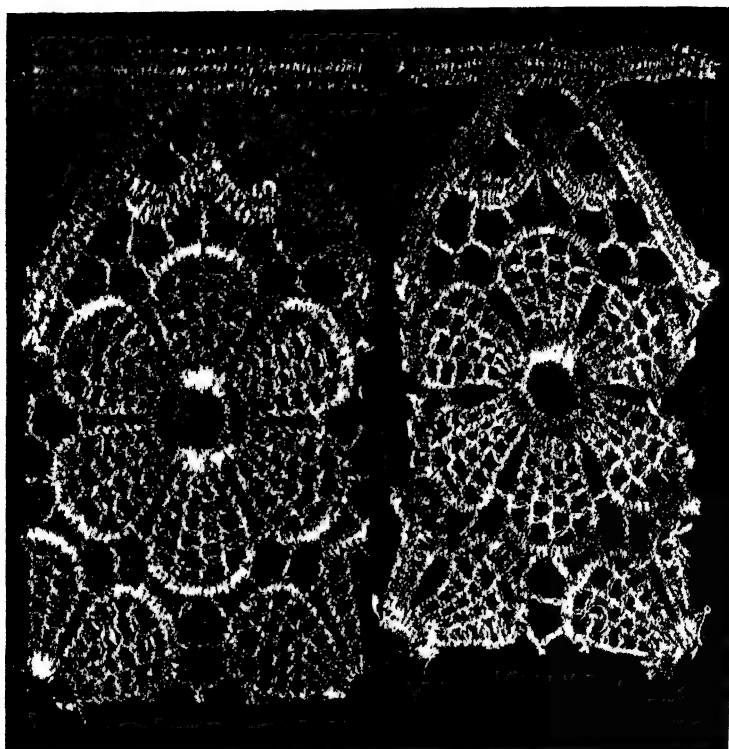
lace comes from the machine as a tube composed of one or more strips. In the Cluny sample used as illustration two strips were made at once. The thread joining the outer edges and completing the tube has been pulled out.



Courtesy American Fabrics Corporation, Bridgeport, Conn.

FIG. 119. Two strips of Cluny lace made at one time on the Circular machine which copies the twisting and braiding of the bobbin threads used in making pillow lace.

BURNED-OUT LACE



Courtesy Middlesex Lace and Embroidery Works, South River, N. J.

FIG. 120. Cotton embroidery on silk ground, changes into lace of the Point Venise type after the silk has been burned out by boiling in lye.

KNITTED LACE

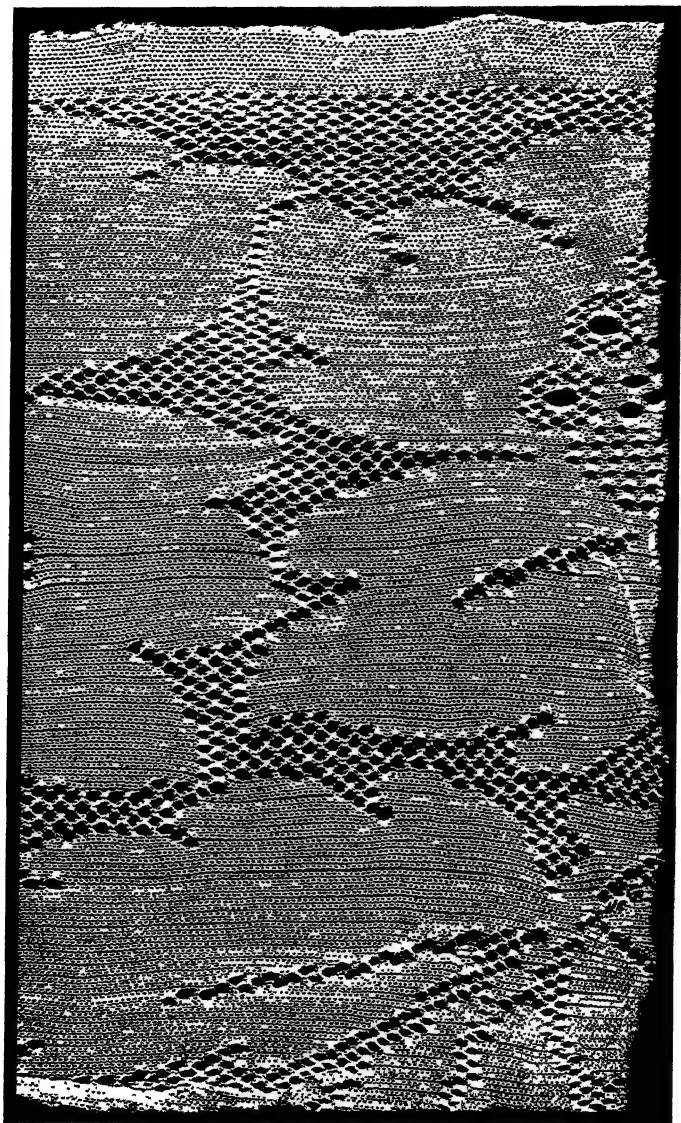


FIG. 121. Section of a silk scarf, "Spanish" design, in machine-knit lace which will not drop stitch as ordinary knitting does.

MATERIALS USED IN MAKING LACE

SILK

This is commonly used as the ground in Chantilly, Ciré, and Margot laces; also in Malines and Tulle. Usually the silk thread used is very fine so as to give the effect of lightness. Light-weight silk nets and laces are not considered durable. The silk used in making lace is usually of the kind called "raw silk" — that is, silk as it comes from the cocoons with little or no twist. This silk is coated naturally with a gum which makes it stronger and easier to handle. So silk lace is woven "in the gum" and the gum is removed in the finishing process.

When a "pure dye" silk thread burns, the *smoke smells like burned hair*; a small black knob which can be easily crushed, forms at the end of the thread. One should experiment and burn many threads one knows to be silk and watch for the two results indicated. Then this method of testing can be used to determine for sure whether the very lustrous threads pulled out from a lace sample are silk — or rayon.

RAYON

Rayon is usually so shiny and the threads are so heavy that it is not likely to be mistaken for silk in lace. It is used in outlining laces (as in low-priced Alençon) and in embroidering them (as in Breton for household use). It is also found in some of the burned-out and circular-machine laces and has even been used in some low-priced Torchon. Bemberg is the name of one type of rayon which can be made into an

especially fine and dull thread, combining with silk in some laces, substituting for it in others. (Fig. 90.)

LINEN

Linen thread is used in most hand-made bobbin laces and in some needle-point laces. It is said that the Levers machine requires cotton thread; linen thread is sometimes used in Barmen types of lace.

The only *sure* method of distinguishing linen from cotton is by means of the compound microscope (not a magnifying glass), as indicated in all books on textiles. The linen thread used in lace-making is usually two-ply; that is, it is made up of two threads twisted together. This *may* serve to distinguish a linen thread from a cotton lace thread, if the cotton thread happens to be more than two-ply. It is said, as we have mentioned before, that dealers in Filet can distinguish cotton from linen mesh by pressing it between the thumb and finger; the stiff knot of linen thread makes a deeper impression than the softer knot of cotton.

COTTON

A very good cotton thread is used in making lace — a very fine thread for fine laces, a coarse thread for coarse heavy laces like the Filet used in bedspreads and table cloths. The best cotton thread is the lustrous mercerized cotton thread. The luster of mercerized cotton is due to the fact that it has been treated with lye and stretched.

WOOL

Wool used in novelty laces is usually recognized by its thickness, its dullness, its "feel." Wool burns as silk does (see p. 152). See also p. 148.

GENERAL TEST

There is an interesting test which can be made on a sample of lace in order to distinguish silk or wool from cotton, linen, or rayon. A 2 per cent solution of sulphuric acid is required. A spot is made on the sample with this acid. The acid must penetrate, and excess acid is removed with blotting paper. Then cover the sample with a layer of paper to protect the iron and press with a hot iron. Cotton, linen, or rayon threads will turn black (the color change does not show, of course, on dark-colored laces) and char, and will rub out in the hands. Silk or wool is not affected. In experimenting with this test, try it on light-colored samples.

N. B. The procedure in this test is the same as that described under Breton lace (p. 28).

REAL OR IMITATION

INTRODUCTION

Besides the question, "What is the name of this lace?" the one most often asked is, "Is this lace real or imitation?"

What is an "imitation" lace? Miss Kellogg, in "Bobbins of Belgium," says that women of that country consider Filet as an "imitation" lace. The first lace-makers patiently counted the threads in linen cloth, pulled some, cut others, and bound still others until the lace called Reticella was formed (p. 127). This lace is a part of most collections. Perhaps the women who made Reticella considered that the later workers, who made that forerunner of Point Venise called Punto in Aria, which we see in museums, were making an imitation lace. At any rate the new method, which discarded the cloth and used just thread, was in many ways simpler and quicker than the old; it could produce the same effects and many new ones. Except that the original cloth is not in plain sight, some of the laces made entirely of thread might be mistaken for Reticella. It is Punto in Aria which has developed into the other needle-point laces. In the same way, bobbin laces, probably, were first considered as an "imitation" of needle-point (Fig. 102).

Nowadays, the term "real" lace is used to mean hand-made, and "imitation" the machine reproduction. If "imitation is the sincerest flattery," then good machine copies enhance the value of the original. Manufacturers of machine laces are studying museum originals, copying or adapting designs

from that source, and obtaining inspiration for new designs. In this way a great many can have the pleasure of lovely Alençon-type laces (to mention one high in favor), when but a very few could have needle-made Alençon.

A good machine-made lace uses good thread and follows a good design. Much specialized skill and many hours of work are required before a piece of machine-made lace reaches the retail counter. It is only because of the large volume produced that the price can be so low; if but a small quantity of a pattern were made, the price per yard could easily be many times that of a similar real lace.

Some machine laces are more handsome and more costly than hand-made laces which bear the same name (see p. 124). Some are so carefully designed and made that it requires expert experience and a magnifying glass to authoritatively say, "This is not hand-made." On the other hand some laces seem to show their machine origin very plainly. Outside of "border-line cases," distinguishing real from "machine reproduction" (this term is preferred to imitation) comes with experience and with study of the best reproductions side by side with the nearest original.

The various methods of making machine reproductions are discussed under the heading "Machine-Made Lace." The reproduction of individual laces is discussed under the description of each lace.

IDENTIFYING LACES

A question often asked is, "What is the name of this lace?" The expert, whether in the store, the study, or the museum, has handled so many laces that the question is very quickly answered whenever any of the laces with which he has had experience is concerned. The methods of identification given under the description of each lace in this book should, with study, help the reader to distinguish and name most pieces of modern lace. If a lace does not seem to correspond in all details to the description given of any one lace, he may have to fall back on the term "novelty lace," "mixed lace," or "type," as Alençon type.

A LACE IS NAMED FROM ITS APPEARANCE

The factors which determine the appearance of a lace are the materials used, method of manufacture, pattern, type of ground, presence or absence of cordonnet, fineness or coarseness, shallow or deep scallop. Some of these factors, as far as the more common laces are concerned, may be summed up in two ways — in outline form and in chart form.

Material Used (see p. 152)

Silk laces — Maltese, Spanish (Levers machine or knitted is usually rayon)

Silk ground — Chantilly, Ciré, Margot, Tulle and Malines, and some nets

Cotton and linen laces — all the other laces and most nets

Method of Manufacture

Appliqué — Carrickmacross, Princess
 Bobbin — Binche, Bruges, Chantilly, Cluny, Duchesse,
 Mechlin, Point de Paris, Torchon, Valenciennes
 Embroidered Net — Breton, Margot
 Guipure — Milan, Renaissance
 Knotted — Armenian, Filet
 Needle-point — Rose Point, Point Venise, Alençon,
 Argentan

Design

The design of Bruges, Duchesse, Filet, Irish Crochet, Rose Point, and Point Venise are so distinctive that they are identified (and named) from the design whether made by hand or reproduced by machine or the burned-out process.

Type of Ground

Net Ground — Alençon (usually), Binche, appliqué laces, Chantilly, embroidered laces, Filet, Irish Crochet (usually), Mechlin, Milan (usually), Point de Paris, Rose Point, Valenciennes

Barred Ground — Alençon (low-priced), Bruges, Ciré, Cluny, Duchesse, Guipure, Renaissance, Torchon, Point Venise

Cordonnet

With Cordonnet — Alençon, Binche (sometimes), Breton, Chantilly, Duchesse, Mechlin, Point de Paris (usually), Point Venise

Without Cordonnet — Binche (often), Cluny, Point de Paris (in very low priced forms), Torchon, Valenciennes.

LACE CHART

	Silk ground	ORIGIN OR TYPE						APPEARANCE OF GROUND						TEXTURE OF DESIGN						
		Embroidered	Crochet	Knotted	Appliqué	Bobbin	Needle point	Guipure	Plain or dotted net	Cane seat	Double cane seat and snow ball	Woven	Knotted	Bars, twisted, braided or buttonhole stitched	Cordonnet	Embroidered	Woven or cloth like	Buttonhole stitch	Braid effect	Crochet
Alençon						x	x	s	x					s	x		x			
Argentan.																				
Armenian				x							x									
Binche....		x				x														
Breton....																				
Bruges....						x		x												
Buratto...																				
Carrickmacross		x			s			s			x			s	x					
Chantilly ..	x					x			x											
Ciré.....																				
Cluny. . .						x		x												
Duchesse..						x		x												
Filet....				x																
Irish.....								s												
Margot. .	x	x							x					s						
Mecklin..						x		s	x											
Milan.....						x		s	x											
Point de Paris						x				x										
Princess . . .					s			s	s											
Renaissance								x												
Rose Point. .								x												
Torchon ..						x		x												
Valenciennes								x												
Venise.....						x		x												

S — sometimes

CARE OF LACE

CLEANING

Lace may be washed by squeezing it in two changes of sudsy water. Then rinse thoroughly. Delicate lace may be basted on a thin cloth before washing. Most lace can be easily pressed into shape while damp. Heavy lace and lace showing pronounced cordonnet should be pressed, face down, on a soft, heavily padded surface. Some of the nicer laces should be carefully pinned out to dry.

Lace may be dry cleaned with gasoline, naphtha, benzine, carbon tetrachloride, or one of the commercial cleaning fluids.

COLORING

White lace can be successfully colored (in small quantities) by using package dyes. Clear tea produces a satisfactory *écru* color.

JOINING

If possible, nice lace of the net background type should be joined on the bias. This makes a neater and more nearly invisible seam than if cut straight across.

Professional lace menders, as well as professional dry cleaners, dyers, and launderers, are recommended for the care of fine lace.

GLOSSARY OF LACE TERMS

- À JOURS (JOUR)** — a French term meaning window or opening. In lace it means the openwork patterns of fancy stitches which elaborate the design.
- APPLIQUÉ** — (a) means that motives for the design, made by hand or machine, are sewn by hand on net.
(b) means that batiste is sewn in patterns (by hand or machine) on net; the cloth not included in the design is cut away so that the net shows as a ground.
- BARMEN** is a city in Germany; the name is often applied to laces made on the circular machine.
- BOBBIN LACE** — also called pillow lace (see p. 129).
- BONNAZ** is a machine used to embroider patterns on net (and other materials) in chain stitch.
- BRIDES** are bars, plain or picoted, used to fill background spaces in laces instead of a net ground.
- BULLION** a metal-wound thread (see p. 5) applies also to silk and rayon wound threads.
- CORDONNET** is a heavier thread used to outline and emphasize the design in some laces.
- CORNELY** is a type of machine used to embroider, in heavy thread, the outlines of a design.
- ENGRELURE** is a French term applied to the heading used in finishing the straight edge of many laces.
- ENTRE DEUX** is a French term meaning either insertion or banding.
- FLOATS** are the long surface threads which are formed by the Levers machine as the thread used for some part of the design jumps from one design to the next (see p. 90).
- FLOUNCING** — a lace edging 18 or more inches in width — made crosswise of the machine (see p. 52).
- GUIPURE** is a lace in which a tape or clothlike design uses bars for the ground.
- HAND-RUN** is a term applied when
(a) the cordonnet has been sewn on by hand-operated machine as in some Alençon.
(b) the thread for the design or cordonnet or both has been woven into the net with a needle as in hand-made Breton.
- JACQUARD** is a French-invented device which, properly prepared and attached to the lace machine, reproduces patterns automatically.
- METAL LACES** use bullion, a metal-wound thread (see p. 55).
- MODE** — same as à jours.
- MOTIVE** is a unit, geometrical in form or irregular, which may be joined with other motives to make lace or may be used as an inset in fancy linens, lingerie, etc.
- NEEDLE-POINT** (see p. 127) is a needle-made lace.
- PASSEMENTERIE** is a lacelike trimming made of heavy silk; it is usually made with bobbins (see p. 55).
- PICOT (PURL, PEARL)** is a loop, or loops, used to decorate an edge in a lace pattern or a bar in the ground. Picot edging for machine-made lace

used to be made separately and then joined to the body of the lace. Birkin, in 1828, succeeded in perfecting the Levers machine so that the picot edge could be an integral part of the lace.

PILLOW LACE is the same as bobbin lace.

POINT LACE is the same as needle point.

PLAUEN is the name of a town in Germany; the name is often applied to burnt-out laces (see p. 146).

PURL — (see picot).

RÉSEAU is the ground of a lace as distinguished from the design.

ROUE is the French word for wheel. In lace, it means the single narrow row of openwork surrounding the design, as in most Valenciennes.

SCHIFFLI is an embroidery machine which can reproduce the same design many times in one operation.

TAMBOUR — (French for drum — the shape of the embroidery frame) is an embroidery in chain stitch made by hand with a crochet hook or by a Bonnaz machine. It may be used alone as a design on net or it may be used to outline an appliqué of cloth on net.

TOILE (French word for cloth) is the technical term for both the design and its texture.

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